A DEATH IN THE FAMILY

A FOUR-PART STORY BY STEVEN HALL

DRAMATIS PERSONAE

THE DOCTOR/OLDER DOCTOR: SYLVESTER McCOY
Time traveller./The same, near the end of his life-cycle.

ACE/PROFESSOR DOROTHY NOONE: SOPHIE ALDRED
Time traveller's long-time companion./Older, 'alternative' Ace.

HEX: PHILIP OLIVIER
Time traveller's other companion.

EVELYN: MAGGIE STABLES
Time traveller's former companion.

NOBODY NO ONE:
20s/30s. A Word Lord. Highly charismatic, utterly psychotic.

CORPORAL/NOVICE/HENRY NOONE:
UNIT Corporal./Young, trainee vicar./ 28. Bumbling, romantic; a touch of the Hugh Grants.

AYL-SAN/FABER/NURSE:
20s. Strong-willed, funny – Evelyn's ward./30s Tough, no-nonsense special agent./Nurse at military hospital.

CAPTAIN STILLWELL/APPLIN/TOUR GUIDE:
40s, UNIT Captain, blunt SAS-type./50s, Head Vicar, authoritarian and controlling./Tour guide at York Minster.

ANN-THE-VAN/STORY SPEAKER/WEBSTER:
Runs a mobile refreshments van./Ayl-San's mother – in a trance, Oracle-like./High-ranking military doctor.

ALSO: TABLET (computer)**; TRADER; LANDLADY; RADIO PRESENTER.**

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PART ONE

PRE-CREDITS: REPRISE FROM *PROJECT: DESTINY* SCENE 60:

HEX:
Me mam? What are you talking about? She's got nothing to do with you.

NIMROD:
Yes — the Doctor's never told you, has he?

HEX:
The Doctor, what?

CROSSFADE INTO REPRISE FROM SCENE 65:

DOCTOR:
[…] what else has Nimrod told you?

HEX:
Not a lot, just that she worked for him.

DOCTOR:
And did he tell you how she died?

HEX:
No. He… just said you were involved.

CROSSFADE INTO REPRISE FROM SCENE 94:

CASSIE:
(FX: A GUTTURAL, SIBILANT HISS — CLEARLY NOT HUMAN. CLEARLY NOT CASSIE) Tom-my…?

DOCTOR:
Look at her, Hex. Look at her! Is that… monstrosity really your mother?

CROSSFADE INTO REPRISE FROM SCENE 99:

PILOT:
Target locked. Missiles away.

(FX: MISSILES FIRE)

CROSSFADE INTO REPRISE FROM SCENE 102:

(FX: FLASH QUICKLY TO CHAOS OF CHITTERING CONTAMINANTS… THEN THE BUILDING IS DESTROYED IN THREE HUGE, SEQUENTIAL EXPLOSIONS)

CROSSFADE INTO REPRISE FROM SCENE 104:

ARISTEDES:
[…] That — symbol above the doors. What is it?

DOCTOR:
(DISINTERESTED) The Seal of Rassilon.

ARISTEDES:
I've seen it somewhere before. (THINKS) Yes, in the Archive!

ACE:
What, in the Crichton Building?

ARISTEDES:
On a coffin, I think. Level Thirty. (NO RESPONSE) Oh well. (FX: EXITS)

(FX: DOOR CLOSES)

ACE:
Right. I'm gonna get myself cleaned up, then I'm going out to find Hex.

DOCTOR:
No.

ACE:
I can't leave it alone, Doctor. Not after all we've been [through —]

DOCTOR:
I mean, not yet! The Captain just described a Gallifreyan sarcophagus.

ACE:
Oh, no. —

DOCTOR:
There's a Time Lord, in the Archive. We're going back.

SCENE 1: INT. ARCHIVE (UNDERGROUND CORRIDOR)

[FX: FADE UP. THREE SETS OF FOOTSTEPS. EERIE. INTERMITTENT BEEP OF DOCTOR'S TRACKER DEVICE THROUGHOUT.]

STILLWELL
Ace, there's a corridor branching off here. And another over there. [AWE] This place goes on forever.

ACE
Yeah. What you've got here, Captain Stillwell, is your basic underground labyrinth beneath a dead villain's ruined base kinda set-up. Right, Doctor?

DOCTOR
Yes. We'd better keep moving. None of it looks especially stable.

ACE
Well, anywhere you get into through a bomb crater…

DOCTOR
Quite. The Crichton building had sub-basements under its sub-basements. I wonder what else Nimrod squirreled away, down here in the dark?

STILLWELL [OFF]
Doctor, over here. Another store room.

ACE
(TO DOCTOR) So tell me again why we teamed up with Officer UNIT?

DOCTOR
(SOTTO) Quiet, Ace. It wouldn't do for Captain Stillwell to find out exactly what this tracking device is tracking.

ACE
(SOTTO) I know, your Time Lord coffin. But why are we taking the long way round, when we could've gone straight to Level Thirty by TARDIS?

DOCTOR
(SOTTO) There are certain especially sensitive items in this 'collection' which should be removed.

ACE
(SOTTO) I knew it! You're having first dabs, aren't you?

DOCTOR
(SOTTO) I'm not enjoying myself, Ace. Any one of the objects we've already collected could change the entire course of human history.

ACE
(SOTTO) Right. So when we get out of here, soldier boy's backpack of space tech is leaving with us, instead of going to UNIT HQ, like he's expecting?

DOCTOR
Exactly.

ACE
And are you going to tell him that, or am I?

STILLWELL [OFF MIC]
Come on, Doctor. Over here. I need an evaluation on these artefacts.

DOCTOR
Yes, coming.

ACE
(SOTTO, TO DOCTOR) I get it, all vital stuff and everything, but I still don't think we should've left Hex on his own. Whatever he says — Doctor, listen to me — whatever he says, he's not come to terms with what happened, he's [still—]

STILLWELL [OFF]
Doctor!

DOCTOR
[FX: CROSSING TO STILLWELL] Yes, all right… Let me see…

[FX: PIECES OF TECH BEING PICKED UP AND THROWN AWAY AS THE DOCTOR DESCRIBES THEM]

DOCTOR
Burnt-out Makht compensator: useless… Karpashan worry wheel: useless… Mobius chip…

ACE
Pretty.

DOCTOR
(CONT) … broken. Remote neutron polarizer: faulty… oh, that's a shame…

[FX: RUMBLE OF SHIFTING FOUNDATIONS OVERHEAD]

ACE
That's not a good noise. Can't we just…

DOCTOR
TG Tablet…

[FX: FUTURISTIC CONSOLE COMING TO LIFE]

TABLET
Tablet activated.

DOCTOR
(CONT) Oh. Working.

STILLWELL
One for the backpack, Doctor?

DOCTOR
Yes, very much so.

[FX: TABLET INTO BACKPACK]

ACE
Alright, what's a TG Tablet when it's at home?

DOCTOR
Essentially, a hand-held computer with full trans-galactic internet access.

ACE
Ouch.

DOCTOR
Let's be thankful the Forge couldn't turn it on. You see, there's a clever little thought toggle on the back, and if you don't think of a very specific [object —]

STILLWELL
(APPROACHING FROM OFF) Doctor, what about this?

DOCTOR
Good grief, that's a Vaspan space-time stamp!

ACE
Not much to look at, is it?

DOCTOR
Ah, but clip it to any small package — thus — and it will transport that package to any point in space and time.

STILLWELL
You're not serious.

DOCTOR
I certainly am. More expensive than a planet, this little thing, and with only a single-use hop drive. Devastating, nonetheless. The Time Lords banned them, as you might expect —

[FX: RUMBLE OF SHIFTING FOUNDATIONS OVERHEAD]

ACE
[URGENT] Yeah — Backpack, maybe?

DOCTOR
Backpack, yes. [FX: STAMP INTO BACKPACK] Perhaps we'd better be moving along.

STILLWELL
Agreed. It might be prudent to withdraw.

DOCTOR
Who said anything about withdraw?

ACE
[UNDER BREATH] Who said anything about prudent?

DOCTOR
No, no, we won't be doing any withdrawing. We follow the tracking device, and right now the tracking device tells us to go… deeper.

SCENE 2: INT. ARCHIVE (UNDERGROUND VAULT)

[FX: FADE IN. MUFFLED SOUNDS OF THREE PEOPLE IN THE CORRIDOR OUTSIDE, WALKING UP TO DOOR OF THE VAULT. THE DOCTOR'S TRACKING DEVICE IS NOW BEEPING QUICKLY]

DOCTOR
[OFF & MUFFLED] Looks like the signal is coming from in…

[FX: CLUNK AS INDUSTRAL HANDLE TURNS, THEN THE LARGE METAL DOOR SWINGS OPEN. SOUNDS NO LONGER MUFFLED. TRACKING DEVICE GIVES A CONTINUOUS TONE]

DOCTOR
(CONT) … here.

[FX: TRACKER SWITCHED OFF]

ACE
Wow. I guess that's it-?

DOCTOR
One Time Lord sarcophagus. Yes.

ACE
I don't think it'll fit in the backpack.

STILLWELL
You mean there's a dead 'Time Lord' in there?

[FX: DOCTOR SWEEPS YEARS OF DUST FROM THE SARCOPHAGUS LID]

DOCTOR
What? No, my people have a limitless love of the grandiose. It's more of a hibernation chamber.

ACE
You mean there's a live Time Lord in there?

DOCTOR
So it would appear.

ACE
Who?

DOCTOR
Only one way to find out. Let's see – release biometric locking mechanism…

[FX: ELECTRONIC BEEPS]

STILLWELL
Are you sure that's wise, Doctor?

[FX: ELECTRONIC BEEPS THROUGH THE FOLLOWING:]

DOCTOR
Of course I'm not sure! I find it very hard to trust people who are sure of things. There, that should do it…

[FX: A HISS AS LID LIFTS ON HYDRAULIC PISTONS]

DOCTOR
Oh. Oh dear.

ACE
Show us, then! (SEES CONTENTS) … Ah.

STILLWELL
Doctor. Either there's something wrong with my eyes, or — that's you in there.

DOCTOR
There's nothing wrong with your eyes, Captain.

ACE
But you're… old. (BEAT) Older. Meant older.

DOCTOR
Yes, thank you, Ace. There's nothing wrong with my eyes either. It would appear that we've stumbled upon a future version… of me.

[MUSIC: THEME]

SCENE 3: INT. ARCHIVE (UNDERGROUND VAULT) [CONTINUED]

STILLWELL
Doctor, are honestly saying this is you – from the future?

DOCTOR
I am indeed. Which could be a problem, as meeting myself is something I'm very much not supposed to do.

[FX: SOMETHING HEAVY COLLAPSING UP ABOVE]

ACE
Well we can't leave you down here to get crushed, can we? What's future-you doing in the Forge anyway?

DOCTOR
I wonder.

STILLWELL
Maybe you could ask him… you.

DOCTOR
Captain, I can't go asking myself questions about my own future! It's bad enough that we're both here at all!

STILLWELL
I only mean because you, he, seems to be coming round…

OLDER DOCTOR
[MUMBLING] … and winter loosened its grip, and the meadows and the forests began to wake…

ACE
What's he talking about?

OLDER DOCTOR
[MORE LUCID] Hades Protocol… Should have seen it. He was there all along, hiding…

DOCTOR
I shouldn't be hearing any of this.

OLDER DOCTOR
… lost focus. No, he'll spot the break!

ACE
Doctor, wake up. It's me, Ace. Can you hear me?

OLDER DOCTOR
[MUMBLING] … and the spring buds appeared the trees, but cold winds told the hidden woman that her trial was near at hand…

ACE
He’s delirious. Captain, help me get him out of this thing. I think we all need to be somewhere else, fast.

STILLWELL
Agreed.

DOCTOR
What? Yes, yes very well. Stillwell, if you could pull his— *my* legs around. Yes, then Ace and I can get the shoulders and (LIFTING) lift.

[FX: OLDER DOCTOR BEING PULLED OUT OF THE SARCOPHAGUS]

OLDER DOCTOR
[MUMBLING] He was trapped in my head…

[FX: ACE AND STILLWELL SUPPORTING OLDER DOCTOR]

ACE
He’s groggy, but I reckon he can walk.

DOCTOR
Good, then I suggest we leave, and quickly. —

[FX: ALL WALK OFF. CROSSFADE TO:]

SCENE 4: INT. ARCHIVE (UNDERGROUND CORRIDOR)

[FX: FADE UP ON CREAKS, DISTANT COLLAPSES, FALLING PLASTER. ACE & STILLWELL ARE WALKING AS QUICKLY AS THEY CAN WHILE SUPPORTING THE OLDER DOCTOR. OUR DOCTOR IS RUSHING ON AHEAD.]

DOCTOR
(CALLING BACK) Come on, faster!

ACE
(WALKING, CARRYING OTHER DOCTOR) That's easy for you to say, swanning off up ahead while we're carrying you!

OLDER DOCTOR
[INAUDIBLE MUMBLE] Nobody's coming…

STILLWELL
(WALKING, CARRYING OTHER DOCTOR) It's okay. We'll get you out.

OLDER DOCTOR
[INAUDIBLE MUMBLE] Nobody's coming…

STILLWELL
(WALKING, CARRYING OTHER DOCTOR) No, we're here with you. Why does he keep saying that over and over?

[FX: DOCTOR HALTS ABRUPTLY]

DOCTOR
What does he keep saying?

STILLWELL
(STOPPED) He's confused. Thinks he's going to be left behind.

DOCTOR
[AGITATED] What precisely does he keep saying?

STILLWELL
'Nobody's coming.' He keeps saying 'nobody's coming' over and over.

DOCTOR
No. Surely not…

ACE
[REALISING] 'Nobody's coming.' Doctor, tell me he's not talking about who I think he's talking about.

DOCTOR
I have a horrible feeling I've just opened a very nasty can of words.

SCENE 5: EXT. CRATER PERIMETER

[FX: CRACKLE OF STATIC]

STILLWELL
[RADIO DISTORT] Stillwell to Crater Perimeter.

CORPORAL
Crater Perimeter receiving. Go ahead.

STILLWELL
[D] Be ready to winch four on my mark! We've got a potential level five hostile, repeat – a level five hostile! Scramble fire teams!

CORPORAL
[TO STILLWELL] Sir! [CALLING OFF] Level five scramble! All weapons units: Scramble! Scramble scramble!

[FX: UNIT SOLDIERS RUSHING, URGENTLY TAKING UP WEAPONS AND EQUIPMENT. CROSSFADE TO:]

SCENE 6: INT. ARCHIVE (UNDERGROUND CORRIDOR)

[FX: CONTINUE SOUNDS OF UNIT SOLDIERS, BUT NOW HEARD THROUGH STILLWELL'S WALKIE-TALKIE.]

[FX: DOCTOR, ACE & STILLWELL – HALF-CARRYING THE SEMI-CONSCIOUS OLDER DOCTOR – MARCH QUICKLY THROUGH INCREASINGLY UNSTABLE CORRIDORS, SOUNDS OF FALLING MASONRY ALL AROUND]

DOCTOR
(WALKING) I told you not to do that, Captain! You'll get them killed! All of them!

STILLWELL
(WALKING, CARRYING OTHER DOCTOR) Doctor, our fire teams are equipped with a full range of weaponry, including several off-world systems…

ACE
(WALKING, CARRYING OTHER DOCTOR) Aren't you listening? It won't make any difference! This thing that's coming – Nobody No One, he's a Word Lord, he's made of words…

STILLWELL
(WALKING, CARRYING OTHER DOCTOR) Words? Sticks and stones will break my bones, but words…

DOCTOR
(WALKING) … will brutally murder every single man out there, given half the chance! Captain, please try to understand: the Word Lord's from a dimension very different to ours, a dimension where language, not physics, is the very cornerstone of reality.

ACE
(WALKING, CARRYING OTHER DOCTOR) So you have to watch your mouth.

DOCTOR
(WALKING) Say the wrong thing and he can alter this whole world as easily as you might correct a spelling mistake!

STILLWELL
(WALKING, CARRYING OTHER DOCTOR) Say the wrong thing…?

ACE
(WALKING, CARRYING OTHER DOCTOR) It's all about how you say things. His name is Nobody No One, right? So if someone says "Nobody gets into the cellar when the door's locked" or "No One knows where the letter is", then Nobody No One ***can*** get into the cellar, he ***does*** know where the letter is.

STILLWELL
(WALKING, CARRYING OTHER DOCTOR) But that's impossible.

DOCTOR
(WALKING) I only wish it were. And his phrase ship, his CORDIS, projects matter for him as easily as my TARDIS translates language for me. You can't fight that with bullets, Captain!

STILLWELL
(STOPPING) Then I hope you have a better idea. Okay, here's the winch line — get yourselves clipped on and let's get out of this hole.

[FX: SOUND OF METAL CLIPS LOCKING AS EACH CONNECT THEIR HARNESSES TO THE WINCH LINE]

ACE
You do have a better idea, right Doctor?

[FX: WINCH CABLE ZIPPING UPWARDS. FADE]

SCENE 7: EXT. SMALL PARK (BESIDE REFRESHMENTS VAN)

[FX: ODD CAR IN THE DISTANCE — BUT MOST PEOPLE ARE STILL EVACUATED FROM THE CITY AFTER *PROJECT: DESTINY*. DUCKS ON NEARBY DUCKPOND. PEACEFUL. HEX IS WALKING PAST VAN, ON PATH]

ANN-THE-VAN
(OFF) Cuppa tea, love? (BEAT; SHARPLY) I *said* — (FX: HEX STOPS) (SWEETLY) … cuppa tea?

HEX
Er, yeah. I guess. (FX: FOLLOW HIM TO VAN) Yeah, why not?

ANN-THE-VAN
Go on, be a devil. (FX: BEGINNING TO BREW UP — BIG CATERING URN) Saw you walking past, and I thinks to meself, Ann — that's me name, by the way. Ann. Ann-the-Van —

HEX
Cos of the… van?

ANN-THE-VAN
Right. I thinks to meself, Ann, there's a lad with all the world's worries on his shoulders —

HEX
Hang about. What are you doing here, inside the cordon?

ANN-THE-VAN
(FX: POURING TEA) Followed that UNIT lot, didn't I? Squaddies've been me best customers these last couple of months, out on the South Circ perimeter. So when they starts moving into town, a couple of hours back, I thinks —

HEX
Follow the money?

(FX: PLASTIC CUP SET DOWN ON COUNTER)

ANN-THE-VAN
That'll be three forty-five, please.

HEX
Oh, yeah. (SEARCHING POCKETS) … Here you go.

ANN-THE-VAN
What's this? Foreign?

HEX
It's a doubloon, I think. Solid gold. Bite it if you don't believe us.

ANN-THE-VAN
No, no, I'll trust you. Just, er, help yourself to milk and sugar down the front there. (FX: HEX STIRRING TEA) And cheer up, eh? The emergency's over, they said so on Heart —

HEX
Listen, I don't want to be rude, but I'm just gonna go and sit quiet by the pond. Have a think, you know. (WALKS)

ANN-THE-VAN
(CALLING AFTER) Oh. Right you are, love. Be lucky!

(FX: FOLLOW HEX AS HE WALKS TO DUCKPOND. SOUND OF DUCKS LOUDER.)

HEX
(TO DUCKS) Must be nice for you lot, just swimming around. [SIPS TEA] There's only so complicated your life can get when you're a duck.

NOBODY
(BEHIND HIM) That's what you think.

HEX
What? (SPLUTTERS) Oh, God. Sorry mate. I didn't see you there. For a second I thought —

NOBODY
[LAUGHS] No, no talking ducks here. I didn't mean to surprise you. Just thinking out loud — living things are all complicated in their own way, the secret's knowing how to read them. [FX: RUSTLE OF BAG] Here, do you want some bread?

HEX
No, you're alright.

NOBODY
Go on. Give them some bread. Make you feel better. Honestly.

HEX
Go on then. Ta. [FX: RUSTLE OF BAG] Come and get it, folks.

[FX: TOSSES BREAD. EXCITED DUCKS. SPLASHES. FEW BEATS WITHOUT DIALOGUE]

HEX
You're right, actually. I do feel a bit better.

NOBODY
There you go. So. What brings you to South Bank Park, wishing you were a duck?

HEX
[BEAT] [SIGH] Nah, forget it.

NOBODY
Go on. I find talking helps.

HEX
It's just… I found out some horrible things, not too long ago. Things that happened to my mam. And this friend of mine, I've always trusted him, everyone does, but it turns out he was right there when they happened, he knew. All this time he knew and he never told me. Because he knows best. But does he, though? What right's he got to choose that for me? I'm waking up after these last few years, and someone's put this stranger in charge of my life.

NOBODY
He sounds like a bit of a control freak.

HEX
He's a good person, I'm sure he is. And I've been a right idiot too. It's just… (SIGH) Nobody asks me what I want.

(BEAT)

NOBODY
What do you want, Hex?

SCENE 8: INT. COMMAND TENT (CRATER PERIMETER)

[FX: SOLDIERS RUSHING OUTSIDE. HUSTLE AND BUSTLE]

ACE
[FX: RAISING CANVAS FLAP] (ENTERS TENT) Look at this. I leave you alone for five minutes and you've commandeered yourself a tent. [FX: LETS FLAP GO)

DOCTOR
Needs must. [FX: USING SOLDERING IRON, TINKERING WITH TECH] How's my doppelganger?

ACE
Lapsed back into some sort of trance.

DOCTOR
Hibernation delirium, that's what it is. Quite common. [FX: PUTTING IRON ASIDE] Unless it's something else… but if it is something else, I'm bound by the laws of time not to ask what! Mind that soldering iron.

ACE
(TOUCHING IRON, BURNING FINGERS) Ow!

DOCTOR
And pass me more of that wire. [SIGH] You see, this is exactly why I avoid myself wherever possible.

ACE
Well, Stillwell's taken you to the infirmary anyway. He doesn't look too good, actually. The Captain, I mean, not you.

DOCTOR
(BUSY) And there's still no sign of Hex-?

ACE
No. He shouldn't have found out about his mother the way he did. You let him down, Doctor.

DOCTOR
I've no time for emotional dramas, Ace! Not when thousands, millions of lives could be at stake. Pliers. No, the other pair.

ACE
I got the Captain to send one of his men out, have a scout around. I couldn't persuade him to stand down the gun crews …

DOCTOR
(USING PLIERS) No, I can't say I'm surprised…

ACE
[CONT] … but I did find you a pair of speakers, as requested.

DOCTOR
Excellent. (SHARP) Are these from a car?

ACE
Ask no questions, hear no lies. Shift up. How're you getting on with all this stuff from Mr UNIT's backpack? Built a super Word Lord-defeating gizmo yet?

DOCTOR
It won't be that easy, Ace. Words give a Word Lord power. The more words, the more power. Last time we crossed paths we were in Antarctica, with a communication dead zone on our side. Even then…

ACE
We were lucky to come out on top.

DOCTOR
This time, we're in the south of England. Even with Greater London evacuated, there are still countless conversations, phonecalls, announcements, TV and radio broadcasts happening here every single moment.

ACE
Not good.

DOCTOR
The Word Lord's abilities will increase exponentially. Before long, he'll be unstoppable.

ACE
We shouldn't have smashed up all the good stuff in Nimrod's dead man's chamber then.

DOCTOR
Yes, that may have been an error. My future self must have found a way to trap Nobody inside his mind. I've no idea how. But it occurred to me that if I could somehow project a narrative at him…

ACE
A narrative?

DOCTOR
It'd have to be something huge and branching and contradictory yet singular and coherent, made of living thoughts…

ACE
You're not listening to me, are you?

DOCTOR
[CONT] If I could do that, I could lose him forever in a maze of information. But where would I find a narrative like that?

ACE
Can't we use the TARDIS again? Turn all speech to nonsense?

DOCTOR
The TARDIS doesn't have the range. Even if I could boost her translation circuits, Nobody would find a loophole in an environment as complex as this.

ACE
What, like the internet?

DOCTOR
Yes, like the [internet—] [REALISING] The Internet! That's it! Ace, pass me the TG tablet. Yes, and what's left of that mind probe.

ACE
This skullcap thing?

DOCTOR
(SNATCHING IT) Thank you —

ACE
You've figured it out, haven't you?

DOCTOR
If I augment my own memories with every related occurrence, record, rumour, story and report from the entire trans-galactic internet…

ACE
I'll just keep on nodding…

DOCTOR
(CONT) … and use the mind probe to filter them through my own consciousness, I can project the whole lot at the Word Lord and… [REALISING THAT DOING THIS TO HIMSELF WILL BE FATAL] … and that's a huge amount of information.

ACE
I know that tone. It isn't going to work, is it?

DOCTOR
[MELANCHOLY] It'll work. I think it's the only thing that will.

ACE
So we've got our gigantic, complicated narrative, or whatever?

DOCTOR
Yes. It's me.

[FX: TENT FLAP RAISED; CORPORAL ENTERS]

DOCTOR
What is it – Corporal?

CORPORAL
Ace? I'm looking for an 'Ace'?

ACE
I'm Ace.

CORPORAL
Been asked to let you know – we've spoken to all our lookout teams. I'm afraid nobody's seen your Mr Schofield.

(BEAT)

DOCTOR
I do wish you hadn't said that, Corporal…

SCENE 9: EXT. SMALL PARK (BESIDE DUCK POND)

[FX: DUCKS]

HEX
I think you'd better tell me how you know my name, mate.

NOBODY
The truth, Hex wants the truth. Where to start? Ah-ha. Yes. Here we go. The most important truth you never learned, Hexy-boy, is when the chips are down, the Doctor only ever thinks about himself.

HEX
Who are you?

NOBODY
See, it's just a chess game for him. He's the king – all clever and impressive but very hands-off with the nitty-gritty. He sits at the back and sends everyone else rushing about, doing his dirty work – all those plans, strategies, tinkering. Sending wave after wave of pawns to die while he keeps his conscience clean.

HEX
(UNSURE) It's nothing like that. He helps people become the best they can be…

NOBODY
The best they can be?!? That's what happened with you, is it? Running around with a gun and a box of dead relatives? Thomas Hector Schofield: Reanimator.

HEX
Listen, I don't know what's wrong with you, or how you think you've got the right…

NOBODY
I've seen it. All of it. The past. Your future. Nimrod. The Doctor. Your 'mam'.

HEX
Who are you?!?

NOBODY
Nobody.

HEX
Don't give me that – who are you?!?

NOBODY
[SIGH] This is the one downside to being me. I am Nobody Nothing No One, Word Lord, you stupid little monkey.

HEX
Oh no…

NOBODY
There we go.

HEX
[ANGRY] It never ends, does it? The Forge, then you, then Cybermen, Daleks, sky falling in. Death, disaster, lies — it never ends! Well, I'm not playing this game anymore. Do you hear me? I'm not playing!

NOBODY
"And the truth shall set them free." Bravo. Let's have some more home truths, eh? Fill up the tank. Number one: your mother suffered, she lived like an animal for years, she was brainwashed into doing very bad things and then she died a horrible death. Number two: the Doctor, whatever you think of him, will be also be dead within the next four or five minutes. Oh, and three: if you can't run very fast, you'll regret it.

HEX
Run?

NOBODY
No, you're supposed to say 'Why?', and then I say, 'Because I'll have killed the Doctor before you make it back to warn him, stupid.' And, then as an afterthought, I'll add — 'and because I just dropped a grenade in the duck pond.' [BEAT] Seriously. Two… Three…

HEX
You're really, properly mad… [FX: HEX RUNS]

NOBODY
(CALLING AFTER) Mad? [RAGE] I'm <u>furious</u>!!!

[FX: BIG GRENADE EXPLOSION: SPRAY OF WATER. DUCKS. WINGBEATS]

NOBODY
[LAUGHING; TO SELF] Oh, but I have missed it here. Alright, Doctor. Coming, ready or not…

[FX: NOBODY VANISHES — SEE *45: THE WORD LORD* FOR SOUND REF]

SCENE 10: EXT. INSIDE CRATER

[FX: WE'RE SO CLOSE UP ON THE DOCTOR WE CAN HEAR HIS BREATHING. A GUST OF WIND. ALL VERY *HIGH NOON*. WE HEAR A SOLDIER SOME WAY AWAY:]

CORPORAL
[OFF] Look Out Nest Two. No sighting. Riverside clear.

DOCTOR
[QUIETLY. CLOSE ON MIC] Why wouldn't they stand down?

ACE
[OFF. SHOUTING] Doctor. Are you sure he's coming?

DOCTOR
[QUIETLY] Oh yes. [SHOUTING] What's the time?

ACE
[OFF MIC. SHOUTING] Four minutes past four.

DOCTOR
[QUIETLY] He'll be here any minute.

[FX: NOBODY MATERIALISING]

NOBODY
[SLIGHTLY OFF] Doctor! Hello.

DOCTOR
Nobody No One. You've changed.

NOBODY
Regenerated.

DOCTOR
Ah.

NOBODY
(WALKING OVER TO DOCTOR) Yeah, someone tripped out my CORDIS on the lost twenty-seventh letter of the English alphabet. Sent me crashing into the entire language.

DOCTOR
I hope you didn't leave a mark.

NOBODY
Bit of a dent, actually, yeah. They called it the Great Vowel Shift.

DOCTOR
So this is the new you. I take it the scarf is your idea of a joke?

NOBODY
Do you like it? I was thinking more ‘homage’.

DOCTOR
You’ll forgive me if I’m not flattered.

NOBODY
Killjoy. Awww, but look at you! You’re all young again, like when I first met you. And I’ve just seen old dim-bulb Hex, it’s like a reunion.

DOCTOR
Hex. I hope for your sake you haven’t harmed him…

NOBODY
Harmed him? Ooh, ‘harmed him’. That’s a nice idea. Maybe later.

DOCTOR
So I’m guessing you’re from my future, a contemporary of my older self?

NOBODY
Oh yeah. You and me Doctor, we’ve battled through space, time, and half a dozen other dimensions. Broke a few of ’em, too. And the sacrifices you made trying to stop me — heartbreaking. Seriously. But I’m still ahead on points.

DOCTOR
Would that be before or after you found yourself locked inside the Forge’s vaults? How will I do that, by the way?

NOBODY
That’d be telling. The Forge were great though, weren’t they? I loved Nimrod. [NIMROD IMPRESSION] “Welcome to the Forge, Doctor!” Brilliant. But you had to go and kill him, didn’t you? You’re like some intergalactic Elliot Ness Fun Police.

DOCTOR
You’re too kind.

NOBODY
I ran into them for the first time I was following you — you remember, in 1945? After I regenerated I needed to lay low for a bit, so I disguised my CORDIS as their catchphrase and hid in plain sight.

DOCTOR
“For King and Country.” That was your ship.

NOBODY
Sometimes.

DOCTOR
Very clever. But tell me, after all these encounters with my future self, how do you expect to 'take care' of the present me, here and now? Wouldn't that create a paradox in your personal timeline?

NOBODY
What, as if I'm some sort of space-time beholden, slave-to-science, matter-ape like you? I'm an unanchored, causal intervention in your universe, Doctor. "Please stop! With your every demented action, you jeopardize the whole of established reality!" — that's what you said to me once. Happy days. [BEAT] Anyway, let's make all this chat about your future self — your future, full stop — purely academic.

DOCTOR
Do you know, I think you might be right.

TG TABLET
[FX: COMING ONLINE] TG Tablet. Searching…

NOBODY
Oooh. You've made a gizmo. What is that thing? No — don't tell me, I can read matter like a book. A trans-galactic tablet, mind probe… speakers…? Don't get it. You're not proposing to project a chunk of the trans-galactic internet at me? It might even work if you had a big enough topic, which you probably don't… but if you did, and you channelled it through your brain using the mind probe, then… [CONFUSED FOR ONCE] … that'd burn out your cerebral cortex. You'd die.

DOCTOR
I know.

NOBODY
So you're bluffing. The Doctor is the only person in all history the Doctor won't sacrifice. CORDIS, give me a disruptor pistol. [FX: PISTOL APPEARS — SIMILAR TO NOBODY MATERIALISATION EFFECT]

TG TABLET
Connection non-optimal.

DOCTOR
[QUIETLY TO TABLET] Non-optimal?!? What do you mean, non-optimal?!? I need you to work!

[FX: CROSS TO TWENTY FEET AWAY:]

SCENE 11: EXT. BESIDE CRATER (CONTINUOUS)

HEX
[RUNNING UP] Ace! It's Nobody No One. He's —

ACE
[HISSING] Already here. Get down, the Professor's taking care of it.

HEX
I've heard that before.

ACE
[HISSING] Not the time, Hex. Just stay out of sight.

[FX: CROSS BACK TO:]

SCENE 12: EXT. INSIDE CRATER (CONTINUOUS)

DOCTOR
Come on, you stupid machine, connect!

NOBODY
Oh, come off it, Doctor. We both know you'll never activate that device. You'll just wait and wait for someone else to take the fall for you. I've seen it all before. (BEAT) In fact, I think I'll just shoot you now. [FX: PISTOL POWERING UP]

CORPORAL
[OFF MIC] Get down, Doctor! (BEAT) All units — open fire!

DOCTOR
No! No, you mustn't —

NOBODY
Soldiers! Brilliant!

[FX: MACHINE-GUNS FIRING. LASER BLASTS. EXPLOSIONS. SCREAMING. NOBODY LAUGHING OVER THE FOLLOWING.]

ACE
[OFF-MIC, BREAKING COVER] Doctor!!!

DOCTOR
Stay back, Ace!

[FX: CROSSFADE MAYHEM TO:]

SCENE 13: EXT. BESIDE CRATER (CONTINUOUS)

CORPORAL
Cease firing! Cease firing! [FX: GUNS FALL SILENT] (BEAT) Wait till the smoke clears, and — [FX: SHOT BY NOBODY'S LASER] Urgh!

[FX: FALLS, LANDS HARD]

NOBODY
[FX: WALKING UP TO CORPORAL] (CALLING OFF, TO DOCTOR) See what I mean? It's always someone else takes the bullet, isn't it? Come here, Corporal. —

CORPORAL
[MOANS] Get off me!

[FX: NOBODY DRAGS THE CORPORAL TO HIS FEET]

NOBODY
(ALOUD) Oh, the powers this place is granting me, Doctor. Just while we've been having our little chat, seventy-three people used the phrase "Nobody tells me what to do," an anxious general said "No one has access to the silo room," and a lorry driver, who's a bad poet in his spare time, came up with the line, "Nobody stops the Earth spinning, or tells the sun when it can shine." I'm going to have so much fun with this planet. Do you want a preview?

CORPORAL
Let go of me!

NOBODY
In a minute. (ALOUD) Hey, Doctor, have you heard? Nobody tells the sun when it can shine. And I say [CLICKS FINGERS] Stop.

[FX: NIGHT-TIME! IN THE DISTANCE: A WOMAN SCREAMS, A CAR CRASHES, DOGS BARK]

CORPORAL
It's night. That's not possible. How is it night?!

DOCTOR
(APPROACHING THEM) Nobody, don't. Please. [QUIETLY TO TABLET] Connect! Come on!

TABLET
No connection available.

NOBODY
[LAUGHS] Aw, Doctor. I'm going have to turn the sun back on, just to see your face. [SNAPS FINGERS] There. [BEAT] Nothing to say? You can grovel if you want. Or should I stop the Earth next?

DOCTOR
Just let the Corporal go, Word Lord.

NOBODY
Oh, I almost forgot! Repeat after me, little soldier — Nobody can stop the Doctor regenerating. Say it!

CORPORAL
[HOWL OF PAIN] Nobody — nobody can stop the Doctor regenerating!

NOBODY
No One has the power of life and death over the Doctor.

CORPORAL
No One has the power of life and death over the Doctor!

NOBODY
Well done. [FX: LASER CHARGING] Off you pop.

DOCTOR
Don't!

[FX: LASER BLAST. CORPORAL SCREAMS]

DOCTOR
You didn't have to kill him.

NOBODY
Whatever. Time's up, Time Lord. Any last words?

[FX: TG TABLET MAKES A 'COMPLETED TASK' SOUND]

TG TABLET
Connected. Trans-galactic internet search for — "The Doctor" — complete.

NOBODY
[HORRIFIED] What?

Doctor
[HEROIC] Oh yes, I've got last words! Several billion last words, in fact! It's high time, Nobody No One, that you heard <u>exactly</u> what kind of a man I am…!

TG TABLET:
[FX: 'ACTIVATED' BEEP] Activated.

{FX: FROM THE SPEAKERS, CHUNKS OF THE DOCTOR'S HEROIC DIALOGUE FROM EARLIER ADVENTURES, JOINED BY HEROIC DIALOGUE FROM OTHER DOCTORS TOO, ALL PLAYING SIMULTANEOUSLY — UNTIL WE HAVE A WALL OF NOISE, ALL TALKING ABOUT THE DOCTOR AND HIS HEROISM AND BRAVERY. SEE SEPARATE LIST]

NOBODY
[FX: HIS VOICE WEAVING THROUGH THE SOUND MIX] No! You won't lose me in this miserable labyrinth… I won't… [FADES OUT]

[FX: SAMPLES WARP AND STOP. THE DOCTOR'S BODY FALLS TO THE GROUND.]

ACE
[RUNNING UP] Doctor!

HEX
[RUNNING UP] What happened?

ACE
Open your eyes. Come on! You did it, Doctor. You did it. Now wake up!

HEX
Ace, let me get to him. No pulse. I'll try to start his [PUMPING DOCTOR'S CHEST] hearts.

ACE
Come on. Come on…

HEX
[STOPPING] No pupil reaction. [CHECKING] It's no good.

ACE
[CRYING] What are you stopping for? Wake him up, Hex!

HEX
It's no good. Sorry, Ace. The Doctor's dead.

[MUSIC: CLOSING THEME]

PART TWO

(NO REPRISE)

PRE-CREDITS:

SCENE 14: INT. CHURCH

[FX: STONE CHURCH]

APPLIN
(PRAYING) Praise to great Mother Pelechan, who gave us this world, that we might name it in her honour. Praise for the Handervale, her greatest gift to mankind. Praise… [FX: NOVICE RUNNING UP] Novice Rushell, what's the matter?

NOVICE
Quickly, Father. It's the Story Speaker. It's happening again!

SCENE 15: INT. SPEAKER'S CHAMBER

[FX: FADE UP. APPLIN AND NOVICE WALKING BRISKLY INTO CHAMBER UNDER:]

SPEAKER
… and all who lived in the valley saw the words upon the stone, and the words said: "The future folds into the past. The homeless hero has fallen."

NOVICE
(STOPPING) You see? What does it mean? Father Applin?

APPLIN
Be silent.

SPEAKER
Now begins the time of three tales: The Tale of the Herald. The Tale of the Hidden Woman. The Tale of the Final Speaker. When the last tale is told, (FEAR) all the lights shall fail. The world will end. The world will end. The world will end…

NOVICE
[FEAR] Father…?

APPLIN
Breathe nothing of this to anyone, do you understand?

SPEAKER
The Herald comes to Pelechan. The Tale of the Herald begins.

APPLIN
Whoever this 'Herald' is, I want him found!

[MUSIC: OPENING THEME]

SCENE 16: NARRATION

HEX
My name's Hex. This is the story of what happened to me, after the Doctor died.

SCENE 17: EXT. FOREST PATH

[FX: SLOW FADE UP. FOREST IN SPRING. ALIEN, BUT CLOSE TO EARTH. 'BIRDS' SINGING. BREEZE THROUGH TREES. TWO PEOPLE WALKING.]

AYL-SAN
[WALKING] Alright, I admit it – this is nicer than the walk up to the church. Are the forests on Earth as peaceful as they are on Pelechan?

EVELYN
[OUT OF BREATH. GOOD HUMOURED] Only because I'm not there, wheezing away, trying to keep up with you! I'm not as young as I used to be, Ayl-San.

[FX: BOTH STOP]

AYL-SAN
Sorry, Aunty Evelyn. Are you alright? Link arms?

EVELYN
No, I'll be fine, thank you. [CATCHES BREATH] You really must learn the value of a good stroll, you know. March through life like that and you'll be out the other side [before –]

AYL-SAN
… before you've had a look around, I know.

EVELYN
I've said that before, haven't I?

AYL-SAN
[FRIENDLY] Just once or twice.

EVELYN
[LAUGHS] I'm sorry. You're young, dear. You charge about as much as you like, and don't listen to an old has-been like me. I'm just jealous my charging-about days are over.

AYL-SAN
Has-been? You? As if!

EVELYN
You're very kind.

AYL-SAN
Don't give me that, you're still one of the most formidable councilors on Pelechan. I was there when you chewed up Jeeph Haylis over the dam site.

EVELYN
Well. He had it coming. Pompous ass.

[FX: BIRD CALLS: MALE BIRD SINGS. FEMALE BIRD SINGS. BOTH TOGETHER SOUND COMPLETE]

EVELYN
Oh, did you hear? Those were four-winged nightingales. The male bird calls, then the female answers. Listen…

[FX: A BEAT. MALE BIRD. FEMALE BIRD.]

AYL-SAN
That's sweet.

[FX: MALE BIRD. NO ANSWER. BEAT. REPEAT.]

AYL-SAN
Oops, spoke too soon — sounds like the wedding's off.

EVELYN
Give her a moment. Perhaps she'll decide he's the right fellow after-all.

[FX: MALE BIRD SINGS. BEAT. NO ANSWER. MALE BIRD SINGS. BEAT. TARDIS DEMATERIALISING IN THE DISTANCE!]

AYL-SAN
That wasn't a bird. Evelyn, what was that…?

EVELYN
[WONDER] Doctor…?

[FX: EVELYN SETS OFF — QUICKLY FOR AN 80-YEAR-OLD LADY]

AYL-SAN
Hey, whoa! Aunty Evelyn! Wait up!

SCENE 18: EXT. FOREST CLEARING

[FX: EVELYN FIGHTING THROUGH UNDERGROWTH:]

EVELYN [OFF]
Doctor?!? I heard the TARDIS! OW! Get off me, blasted bush. Doctor! Are you there?

[FX: EVELYN BREAKS THROUGH INTO CLEARING]

EVELYN
Doctor?

HEX
No Doctor. Just me.

EVELYN
(CONFUSION) Oh. Hello. I'm sorry, I could have sworn I heard…

HEX
You did, yeah. But it's gone now. I don't think it'll be coming back.

EVELYN
Right… I see… (SEEING HEX PROPERLY) Oh, but you're white as a sheet! What happened? Is everything alright?

HEX
No. No, it's not, to be honest. Ace is gone. The Doctor's… [LOOKS AROUND] And this isn't Kansas anymore, is it?

EVELYN
You're in shock. Why don't we get you back to the house? I'll get the fire going and make us a nice hot cup of tea. I'm Evelyn, by the way. Evelyn Rossiter.

HEX
Hex.

EVELYN
That'll be easy to remember.

HEX
It's short for Hector. Thomas Hector Schofield.

EVELYN
Thomas Hector Schofield? [REALISES] Good gracious.

[FX: AYL-SAN FIGHTING THROUGH BUSHES:]

AYL-SAN
[OFF] Ah! Heaven’s sake — brambles!

EVELYN
(TO HEX) Please, don’t worry. It’s only Ayl-San. My ward.

AYL-SAN
[FX: BREAKS THROUGH] Aunty Evelyn, have you gone completely —
[nuts?]

HEX
Hi.

AYL-SAN
[CONFUSION] Ah. Right. Hi.

EVELYN
Ayl-San, this is Tommy Schofield.

HEX
Hex.

EVELYN
Sorry. Hex.

AYL-SAN
[QUIETLY TO EVELYN] What’s going on?

EVELYN
Hex is… a friend of the family. He’s coming home with us.

SCENE 19: INT. EVELYN'S HOUSE

[FX: FADE UP. FIRE IN THE GRATE. HOMELY.]

HEX
(FINISHING HIS TEA, REPLACING CUP) That's put Ann-the-Van in the shade.

EVELYN
Ann the —

HEX
Doesn't matter.

EVELYN
There's more in the pot, if you'd like?

HEX
No. I'm good, ta.

EVELYN
You're getting some of your colour back.

AYL-SAN
Yeah, looking a bit less spooky.

HEX
Thanks.

EVELYN
[TUTS] Ayl-San.

AYL-SAN
What? You said stop asking who he is, and what sort of 'family friend' turns up in the middle of a wood, so I stopped. [BEAT] Alright, fine. You be all serious. I'll go for that walk up to the church after all. [STANDS]

EVELYN
Thank you, dear.

AYL-SAN
[FRIENDLY] Back in a bit.

[FX: DOOR]

[DIFFICULT PAUSE]

EVELYN
Hex. You don't have to talk if you're not ready to. You don't have to talk to me at all, really. But, well, I'm rather on the edge of my seat, I'm afraid. Has something happened? Is our Time Lord friend in trouble?

HEX
(SAD) Did you know him well? The Doctor?

EVELYN
Oh, we muddled along together for quite a while, me and him. You might not think it to look at me, but I was an explorer in time and space, just like you. [BEAT] What is it? Is it the Doctor? Hex, you're frightening me.

HEX
[TRAINING KICKING IN] I'm afraid there's no easy way for me to tell you this…

EVELYN
Oh no.

HEX
I'm sorry. We tried everything we could think of to save him, but there was nothing we could do.

EVELYN
… How?

HEX
Defeating an all-powerful maniac. Saving the Earth. The stuff he was best at. Only this time, he didn't make it out the other side. [BEAT] Are you alright?

EVELYN
(QUOTING DOCTOR) "I don't always win, Evelyn."

HEX
Sorry?

EVELYN
[GOES TO CABINET] The Doctor said that to me once, a long time ago. I was so angry with him, because I thought 'Yes you do, you have to! It's your job to win!' [FX: CABINET OPENED, CLINK OF GLASSES & BOTTLE] As if the Doctor owed us all never-ending perfection, just because that's what we'd come to expect., [FX: CABINET CLOSED] But I didn't ever — [expect] (CUT SHORT BY A DIZZY MOMENT) Ohhh.

[FX: GLASS FALLS TO WOODEN FLOOR — DOESN'T BREAK]

HEX
(JUMPING UP) Are you okay?

EVELYN
(GETTING BEARINGS) I'm fine. Stood up too quickly, I expect.

HEX
Here, let me pick that (PICKING UP) glass up for you. You're sure you're alright?

EVELYN
(DISTANT) Look at that. It didn't even break. Sometimes you'll drop a glass and it'll smash into a hundred pieces, other times, not a mark. You never know, do you?

HEX
That's what I'm learning.

EVELYN
I didn't <u>ever</u> really think… Not the Doctor.

HEX
I know.

[FX: CLINK OF GLASS AGAINST BOTTLE]

HEX
(SITTING) So what's in the bottle?

EVELYN
Something a little stronger than tea. [FX: SITS DOWN. POURS TWO DRINKS] There. Now. Start at the beginning and tell me everything…

SCENE 20: EXT. BESIDE CRATER

[FADE UP REPRISE FROM END OF PART ONE:]

HEX
Ace, let me get to him. No pulse. I'll try to start his hearts.

ACE
Come on. Come on…

HEX
No pupil reaction. It's no good.

ACE
What are you stopping for? Wake him up, Hex!

HEX
It's no good. He's dead, Ace. The Doctor's dead.

[SCENE CONTINUES:]

ACE
[DISBELIEF] No. He can't be.

OLDER DOCTOR
(SLIGHTLY OFF, APPROACHING FROM MEDICAL TENT) This time, Ace, I'm afraid that Mr Hex's diagnosis is distressingly accurate.

ACE & HEX
(TURNING TOGETHER) Doctor?!?

SCENE 21: INT. EVELYN'S HOUSE

HEX
I look up and there he is. *Another* version of the Doctor. The same man, but older, just standing there. Before I can say anything Ace is on at him about changing what's happened, finding a way to undo it. But this older Doctor, the way he's looking down at *our* Doctor, our *dead* Doctor — I know. I just know.

(FX: CUT BACK TO:)

SCENE 22: EXT. BESIDE CRATER

OLDER DOCTOR
(SAD) Some things have to stand, Ace, and the death of a Time Lord is very much one of them.

ACE
What are you talking about? If you exist, then it isn't meant to happen! You can correct a stray time-line, you've done that before.

OLDER DOCTOR
There's nothing stray about this. Beings like Nobody No One have a powerful effect on space-time. My timeline hasn't been corrupted or changed. It's been replaced.

HEX
'Replaced?' As in…?

DOCTOR
As in, there's no 'correct' alternative. This is what happened. This is what should've happened. This is what always happened. I died in my Seventh incarnation. On this spot, about three minutes ago.

ACE
(ANGRY DISBELIEF) Pants.

HEX
Yeah, come on. Since when did anyone get one over on you? If there's a way of sorting this, bending the rules, tweaking things a bit, then you'll know it.

OLDER DOCTOR
(SIGH) It's so good to see you both again, I can't tell you. And there I am, look: gone. Isn't the universe a peculiar place? (THINKS) Perhaps it's a blessing.

ACE
A blessing? How can it be a blessing? Think of all the people you won't save by being dead!

OLDER DOCTOR
(POINTEDLY) Think of the people I will.

[BEAT]

HEX
But you're not gone, are you? Our Doctor's gone. You're still right here.

OLDER DOCTOR
For the moment. I am an extremely complicated space-time event, you know. Causality needs a few minutes to straighten itself out, adjust to the fact that the Doctor died today, not years in the future. When that happens, I expect I'll simply disappear.

ACE
You don't seem too bothered.

OLDER DOCTOR
[ANGRY] Not bothered!? Of course I'm bothered! I'm dead! [IT HITS HIM] I'm dead, and I'm only talking to you now because of a stray wrinkle in reality. I'm sorry, but some things are beyond my power and beyond my authority. This has happened. It must stand.

HEX
You're serious? This is it?

OLDER DOCTOR
For me. But not for the two of you. For everything lost there's always something new to be gained. Come on!

HEX
Wait! We can't leave you lying here!

OLDER DOCTOR
UNIT's undertakers are the best in the business, and they will be any minute. Which means we shouldn't be.

ACE
Fine. Hex, grab that helmet thing and the computer it's attached to from the Doctor's…

HEX
… body.

ACE
Yeah. (BEAT) And put your jacket over him. I'll round up the rest of the space tech from the tent.

OLDER DOCTOR
Hurry up! [FX: WALKING AWAY] I know I used to say this a lot, but this time I really don't have all day…

SCENE 23: INT. EVELYN'S HOUSE

HEX
So we get to the TARDIS, our TARDIS, and the next thing, we're off. [FX: DISTANT TARDIS DEMATERIALISATION] This older Doctor tells me to pack a bag of clothes. I'm not thinking too straight…

EVELYN
The shock.

HEX
Yeah, so off I go. When I get back, Ace is still trying to make him do something to change it all back, but he's having none of it. Then we land, and the Doctor asks me to come outside with him.

SCENE 24: EXT. FOREST CLEARING

[FX: TARDIS DOOR OPENS. HEX & DOCTOR EXIT]

OLDER DOCTOR
Yes, this is it.

HEX
Where are we?

OLDER DOCTOR
[FX: CLOSES DOOR BEHIND] The planet Pelechan, local year 1871 AC. Billions of years before your time. Billions of years before your sun's time. Up there, the universe is a baby, bright as a new pin.

HEX
I don't get it.

OLDER DOCTOR
You've got friends here, Hex.

HEX
Friends? How?

OLDER DOCTOR
You'll see. This planet could be a blank canvas for you, a whole new start. I can offer you that much.

[FX: ON 'NEW' THE DOCTOR'S VOICE BECOMES HOLLOW. THIS HOLLOWNESS INCREASES SLOWLY THROUGHOUT…]

HEX
Doctor.

DOCTOR
Oh dear.

HEX
You're… turning transparent.

OLDER DOCTOR
Time is reorganising itself. I'm fading out of existence. (REASSURING) Don't worry, the process is quite painless. I won't feel a thing…

HEX
It's getting worse.

OLDER DOCTOR
(CONT) Fading into existence, you wouldn't want to do that. Horrific reality burns. But this… isn't so bad. I promise.

HEX
(UPSET) I should get Ace.

DOCTOR
(KIND) Hex, listen to me. Before I go – there are things I want to say. Things I should have said, when I had the chance. It was wrong of me, not to tell you about your mother. I made a mistake. I'm sorry.

HEX
It's alright, Doctor. You don't need to – [say anything]

OLDER DOCTOR
Yes I do. Sometimes we lie because we must, but sometimes we lie because we think we know what's best for everyone else. An important distinction, and one that was lost on me for too many years.

[BEAT]

HEX
No. Whatever happened with us at the end, you're the Doctor. You can't die. You just can't.

OLDER DOCTOR
Oh, I'm afraid the fat lady's already sailed, Mr Hex.

HEX
What?

OLDER DOCTOR
(SAD CHUCKLE) I mean, my death is a done deal. This is just the universe cottoning on.

HEX
(HEARTBROKEN) Late for your own funeral.

[FX: HOLLOWNESS INCREASES. WE BARELY MAKE OUT HIS LAST WORD:]

OLDER DOCTOR
They always said I would be. Pick a good life for yourself, Thomas Hector Schofield. I meant it when I said how very proud you made me.

HEX
(CRUSHED) Doctor…

[FX: BEAT OF FOREST SOUNDS]

HEX
[V/O] That was it. He was gone. The Doctor was gone.

[BEAT]

[FX: TARDIS BEGINS TO DEMATERIALISE]

HEX
Ace? What you doing? Wait! You're not…

[FX: TARDIS GONE]

HEX
[cont] … leaving me here?

SCENE 25: INT. EVELYN'S HOUSE

HEX
I don't know if it was Ace or the TARDIS that decided to leave, and I don't know why. But after that it was just me, on my own, standing in a forest on some strange planet. And that's when you came along.

EVELYN
(HEARTBROKEN) Poor Doctor. That wonderful man. (TRYING TO BE STRONG FOR HEX) Well. (FINISHES DRINK) I'm glad he brought you to Pelechan, Hex. It's true what he said, you know. You do have friends here.

HEX
Thanks. (BEAT) But… I don't get it. I mean, why? Of all the people the Doctor's known on Earth, why would he bring me here to find you?

EVELYN
I think he was trying to make good on past mistakes.

HEX
How do you mean?

EVELYN
Now the Doctor's gone, I'm the only person left who can tell you about your mother.

HEX
(SHOCKED) You knew my Mam? (REALISING) You were there.

EVELYN
Yes, I was travelling with the Doctor when it happened. But it's not a nice story. After all you've been through today…

HEX
(SHARP) No. No more waiting. I need to hear it. I've needed to hear it all of my life.

EVELYN
Yes. Yes, of course. [BIG SIGH] I first met your mother when the Doctor insisted we set the TARDIS down in South East London for — [REALISING] Oh, of all the ridiculous things. For a Chinese takeaway…

HEX
(WRONG-FOOTED) A take-away?

EVELYN
He was quite different back then. [SAD] Everything changes, doesn't it? Nothing lasts forever. [BEAT] Oh, but listen to me. I'm sorry. Yes, we were walking back to the TARDIS and the Doctor was saying, I don't know, something along the lines of "I have sat at table in the court…

[FX: MERGE WITH AUDIO SAMPLE FROM *PROJECT: TWILIGHT* PART ONE, TRACK 2 (0:34)]

SIXTH DOCTOR
… the court of the great Kublai Khan, and tasted the mouthwatering pastries created by the master bakers of Borasdobon, and nothing, but nothing, beats the Peking Crispy Duck from the Slow Boat…

[FX: SLOW FADE OUT]

SCENE 26: INT. SPEAKER'S CHAMBER

[FX: FADE UP. SPEAKER WILDTRACK CONTINUES UNDER:]

NOVICE
Father Applin, I have the report on Thomas Schofield.

APPLIN
He began work at the infirmary today, did he not?

NOVICE
He did, Father, and caused some commotion. Like the old woman politician, Schofield has revealed himself as a heretic.

APPLIN
(ANGRY) I knew it.

SPEAKER
… the words written in knot and grain on the great tree read: the Herald shall trespass in the chapel two times. At his second trespass —

NOVICE
Could he be… [the-]

APPLIN
Hush!

SPEAKER
(CONT) — he shall cause the Tale of the Hidden Woman to begin, which shall lead to the third tale, and to the end of the world.

APPLIN
The prophesy of the Herald's trespass. These words appear daily within the Handervale now.

NOVICE
Then is — is Thomas Schofield the Herald of the end of the world? … Father?

SCENE 27: EXT. MARKET

[FX: BUSTLING MARKET. MARKET WILDTRACK]

AYL-SAN
… and a basket of grovebeans please, Johm.

TRADER
Right you are.

AYL-SAN
My turn to cook tonight. An Ayl-San special. It's okay — we've got our own resident medic.

TRADER
[LAUGHS]

HEX
[JOGGING UP] Wotcha.

AYL-SAN
… oh, and here he is. Just in time to carry my basket.

HEX
(TAKING BASKET) Right. Sure.

AYL-SAN
Come along, you. [FX: WALKING THROUGH THE MARKET] So how was the first day at work?

HEX
Bit hit-and-miss?

AYL-SAN
Tell me you didn't talk to Dr Summuth about archaeology?

HEX
(HE DID) Er…

AYL-SAN
You did. You didn't mention the you-know-what, though?

HEX
The time ship? I might've done, yeah.

AYL-SAN
Shhh! (CONFIDENTIALLY) Hex, he's a devout churchman! What's the one thing we told you not to do on Pelechan?

HEX
I know, I know. Don't mention the time [ship-] (CORRECTING SELF) … the you-know-what, I mean. I just thought, he's a doctor, a man of science. He must be interested [in-]

AYL-SAN
You remember what I said to you, yes? The day after you first got here?

HEX
Here we go.

AYL-SAN
I said: "Aunty Evelyn led an archeological expedition down to the Southern Ridge about five years ago. They found the wreckage of a huge —"

HEX
(SOTTO) — spaceship —

AYL-SAN
"… thousands of years old, crashed in the mountains." I said: "Evelyn thinks it must have been some kind of —"

HEX
(SOTTO) — time ship —

AYL-SAN
"… that we're all descended from the crew of said —"

HEX
(SOTTO) … time ship, (NORMAL) yeah. Which would explain what English-speaking human beings are doing on such an old planet.

AYL-SAN
Then I said: "Just don't talk to ***anyone*** about the (SOTTO) time ship. It's a contentious religious matter." (NORMAL) Is any of this ringing a bell? I can't believe you went on at him about the (SOTTO) time ship.

HEX
I didn't go on at him about it. It's just… this planet's throwing me. In some ways it's pretty modern, but in others it's so primitive. You know they have leeches at the infirmary, don't you? I'm not even kidding. Leeches. And this afternoon —

AYL-SAN
Watch your back, steam car.

[FX: STEAM CAR CLANKS BY]

HEX
Cheers. (CONTINUING) … This afternoon, I heard them saying something about ‘reading a soul into the hereafter.’ The staff, I mean. Not your vicars or Applins or anything —

AYL-SAN
(FROM NOWHERE) I heard you and Evelyn talking about your Mum.

HEX
(THROWN) What?

AYL-SAN
I wasn’t eavesdropping. I just heard. I wanted to say I’m sorry. I’ll listen, if you ever want to talk about her or anything.

HEX
Right. Thanks.

AYL-SAN
My Dad was an inventor, died when I was small. My Mum, she went up to play her part in the afterlife not long after.

HEX
Oh hey, that must’ve been hard, having your folks pass away so close together.

AYL-SAN
My Mum’s not dead.

HEX
What?

AYL-SAN
My Mum’s not dead. Look, you see the trees over there?

HEX
Yeah…

AYL-SAN
Look past them, to the rocky hill behind. Up near the top there’s a church. You see it?

HEX
No… oh wait, yeah. Gotcha.

AYL-SAN
That’s where we keep the afterlife.

HEX
What?

AYL-SAN
The afterlife.

HEX
I don’t have a clue what you’re on about.

AYL-SAN
I know. That’s why I’m going to show you. We’ll drop the shopping off at home, then we’re going to the church.

SCENE 28: EXT. ROCKY HILLSIDE/CHURCH

[FX: FADE UP]

HEX
(EFFORT – STRIDING UP HILL) Listen, San – what I said about vicars and Applins, I didn't mean to offend you.

AYL-SAN
(REACHING TOP) It's fine. You don't get it, so I'm going to show you something that'll help.

HEX
(REACHING TOP) Could have done with some help up that hill. Like a cable car.

AYL-SAN
This way. (WALKING) To understand Pelechan, the thing you need to know is, no one really dies here.

HEX
(WALKING) You reckon? Ayl-San, someone died in the infirmary just this afternoon. And Evelyn says life on this planet is pretty much identical to Earth – same gravity, atmosphere…

AYL-SAN
(WALKING) Evelyn doesn't have faith.

HEX
(WALKING) But you do?

AYL-SAN
(WALKING) Absolutely. My Mum's the Story Speaker.

HEX
(WALKING) Story Speaker? San, I'm lost.

AYL-SAN
(STOPPING) Alright, look. We have an afterlife – not one that's up in the sky, like where Evelyn comes from – but one that's right here, on Pelechan.

HEX
So – that's why "no one dies on Pelechan"?

AYL-SAN
Exactly. We call it the Handervale. It's in here. [FX: PUSHING HINGE OF CHURCH WINDOW]

HEX
What, through the church window?

SCENE 29: INT. CHURCH CORRIDOR

AYL-SAN
[FX: FEET HITTING FLOOR] Hurry up!

HEX
(CLIMBING THROUGH WINDOW) Just a wild stab in the dark, but — as we're climbing through a window and everything — we're not allowed in this part of the church, are we?

AYL-SAN
It's sort of a grey area. [FX: HEX DROPS DOWN TO CORRIDOR] And he's in.

HEX
So you Mam's in here somewhere? With this 'handervial' thing?

AYL-SAN
'Handervale.' It's not a thing, it's a story. A great, living, never-ending story, and my Mum tells it. Come on.

[FX: THEY WALK, MOVING AWAY FROM US…]

AYL-SAN
(CONT) For hundreds, maybe thousands of years, a person has been chosen by the story to tell the story. We call them the Story Speaker. When you're chosen, that's what you do, that's all you do for the rest of your life, you tell the story. [Or, the story tells itself through you…]

NOVICE
(A CLOSE WHISPER, TO SELF) The Herald has come. I must tell the Applin! [FX: SCURRIES OFF]

SCENE 30: INT. SPEAKER'S CHAMBER/RELIQUARY

[FX: FADE UP. STORY SPEAKER WILDTRACK]

HEX
(QUIET) That's your Mam?

AYL-SAN
(QUIET) That's her.

HEX
(QUIET) What – she just sits there and talks, on and on, without stopping?

AYL-SAN
(QUIET) The story speaks itself through her.

HEX
(QUIET) All the time?

[THEY LISTEN FOR A MOMENT]

HEX
(QUIET) But what's it for? What did you mean by 'an afterlife'?

AYL-SAN
(QUIET) You know the guy who died at the infirmary today?

HEX
(QUIET) Mister Jeefers?

AYL-SAN
(QUIET) His family will write long descriptions of him – what he looked like, spoke like, all his ideas – and they'll read them, one by one, in the presence of the Story Speaker. As they read, Rex Jeefers will be added to the Handervale, and will carry on living inside the story for as long as there are story speakers to continue speaking it. My Mum makes that possible.

HEX
(QUIET) Yeah, but – is it safe?

[BEAT]

AYL-SAN
(NORMAL) Safe?

HEX
Look, there are things in the universe, bad things that get inside your mind. We went to a planet called Saros Four…

AYL-SAN
[ANGRY] Unbelievable… Hex, I brought you up here because I thought you'd understand. That's my Mum. I see her every day but I can never speak to her — she doesn't even know I exist. She made a sacrifice. How can you of all people not get that?

HEX
Sorry, I didn't mean to…

AYL-SAN
I wasn't trying to bring some sort of space detective up here, you know, Hex. I was trying to bring my friend. Get out of the way.

[FX: SHE PUSHES PAST HEX AND WALKS AWAY]

HEX
San, wait! I was only trying to help… (BUT SHE'S GONE) Oh, well done, Hex —

[FX: CURTAIN RAIL PUSHED ASIDE, OFF]

APPLIN
[FX: OFF, STEPPING OUT FROM BEHIND CURTAIN] "And the Herald shall trespass in the chapel for the first time." [FX: YANKS CURTAIN CLOSED — SCRAPE ALONG CURTAIN RAIL]

HEX
Whoa! Not nice to sneak up on people, mate. You'd be the Applin, right? I just came in for a look.

APPLIN
[FX: STRIDING FORWARD] Your arrival was foretold, trespasser. As was your plan to bring about end of the world. [FX: PICKS UP METAL CANDLEHOLDER, SCRAPE ALONG STONE FLOOR]

HEX
Yeah, I think someone's been helping themselves to the communion wine. (NERVOUS) Er, what're you doing with that candleholder-?

APPLIN
Heretic. Destroyer!

HEX
(BACKING OFF) Big bloke for a vicar, aren't you? You, uh, gonna let me pass?

APPLIN
Herald of death! [FX: SWISHES CANDLEHOLDER THROUGH AIR]

HEX
[FX: DASHES TOWARDS CURTAIN] I'll be off, then…! [FX: YANKS CURTAIN RAIL OPEN, RUNS THROUGH]

APPLIN
(FOLLOWING) There is no escape from the Reliquary!

HEX
[FX: RUNNING UP, RATTLES HANDLE OF LOCKED DOOR] Yeah, I can see that. (GIVES UP, TURNS BACK) Hang about. What the-?

APPLIN
These are the relics of the Dark Pantheon, Heretic. Are they what brought you?

HEX
Relics? But —

APPLIN
Two thousand years ago, the Children of Light, led by the Champion of Light, vanquished the Dark Pantheon. We were given the Handervale, and this beautiful world, as our reward.

HEX
I'm not knocking your beliefs, mate, it's just — that's the jawbone of an Ice Warrior, that's what's left of a Cyberman's arm, and that eye-stick belonged to a Dalek.

APPLIN
(ANGER) You stand before the altar of the Dark Pantheon and invoke their forbidden names?

HEX
Tell you what else — I've got a good idea who your "champion of light" was, too…

APPLIN
Whaaaat-?!?

[FX: CROSS BACK TO STORY SPEAKER IN NEXT ROOM:]

STORY SPEAKER
And the Herald's first trespass shall see him thrown upon the mercy of the law, and the Tale of the Hidden Woman draws ever closer…

[FX: FADE]

SCENE 31: EXT. FOREST PATH

[FX: FADE UP. FOREST IN AUTUMN. TWO PEOPLE WALKING. CRUNCHING LEAVES]

AYL-SAN
(WALKING) Another dizzy spell? I wish Aunty Evelyn would let you take a look at her.

HEX
(WALKING) Tell me about it, San. This'll be the first time in, what, three months she's not come along for the forest walk?

AYL-SAN
(WALKING) The autumn's so pretty, I don't like to think of her missing it. [BEAT] I'm glad the Applins are finally leaving you alone.

HEX
(WALKING) Yeah, and all it took was a legal agreement that I'd never set foot inside a place of worship again, or leave town without permission.. (BEAT) Still…

AYL-SAN
(STOPPING) Hex…! I know how badly you want another look at the church, but they'll lock you up and throw away the key if you try. Aunty Evelyn, too, now you're her ward.

HEX
Suppose.

AYL-SAN
Trust Evelyn. If she says she's going to sort this, she's going to sort it.

HEX
You know anything about this lecture she's giving?

AYL-SAN
No-one does. But I've got a feeling she won't be taking any prisoners. (WALKING) Come on…

HEX
(FOLLOWING) Hey, wait up, this isn't the way we usually go…

AYL-SAN
(WALKING) That's because we're going somewhere else.

[FX: CROSSFADE TO:]

SCENE 32: EXT. FOREST CLEARING

[FX: FADE UP]

AYL-SAN
(OFF, WALKING UP) … I know the story, Dan's dad dies suddenly and Dan never gets to make in up with him. You told me.

HEX
(OFF, WALKING UP) If there's even a chance your Mam might be able to understand you, you should try to talk to her. You'll regret it if you don't.

AYL-SAN
(STOPPED) We're here.

HEX
We are-? (LOOKS ROUND) Hang about, this is where I first arrived! (WALKING FORWARD) The TARDIS was over… here. And you and Evelyn came through… those bushes. Feels so long ago.

AYL-SAN
(WALKING OVER) Hey.

HEX
What?

AYL-SAN
I meant to tell you, I finally figured out a way to stop you obsessing with all this space detective stuff.

HEX
Oh yeah? How're you planning on… Oh.

(THEY KISS)

HEX
(BREAKING OFF, A BIT DAZED) Erm. That was you kissing me.

AYL-SAN
(LAUGHS) Well? Did it work?

HEX
Yeah, actually. You're not going to try that on Evelyn though, are you?

AYL-SAN
There are no monsters on Pelechan, Hex. Maybe two thousand years ago when your friend the Doctor passed through, but not now. Now it's just people, some old history, and me. Come here…

HEX
(STEPPING ON SOMETHING) Wait, what's that?

AYL-SAN
Where?

HEX
[FX: LEAVES BEING MOVED] Just under the leaves here, see?

AYL-SAN
It's a parcel. Looks like it's been here for a while.

(BEAT)

HEX
You're not going to believe this…

AYL-SAN
(READING LABEL) 'Thomas "Hexy" Schofield'. It's addressed to you!

HEX
[FX: RIPPING PARCEL OPEN] Yeah, and I know that writing.

AYL-SAN
You do?

HEX
It's from Ace! [FX: RUSTLING PAPER] There's a bundle of papers, and a note.

AYL-SAN
Well, read it, then!

HEX
"Dear Hex. Surprised, much? Yes, this is me using up a priceless space-time stamp to say hello, and that I'm sorry for disappearing on you. [If I've figured this thing out properly…]

[FX: CROSSFADE TO:]

SCENE 33: INT. TARDIS

ACE
… If I've figured this thing out properly, you've been there about six months. It's been more than ten years at this end and, get ready for a shock, I ended up getting married. It's Mrs Dorothy Noone now. Respectable, or what? Anyway, listen, I need you to do me a favour. There should be a church not far from you…

[MUSIC: CLOSING THEME]

PART THREE

(MUSIC: OPENING THEME)

REPRISE FROM SCENE 22:

HEX
You're serious? This is it?

OLDER DOCTOR
For me. But not for the two of you. For everything lost there's always something new to be gained. Come on!

HEX
Wait! We can't leave you lying here!

OLDER DOCTOR
UNIT's undertakers are the best in the business, and they will be any minute. Which means we shouldn't be.

ACE
Fine. Hex, grab that helmet thing and the computer it's attached to from the Doctor's…

HEX
… body.

ACE
Yeah. (BEAT) And put your jacket over him. I'll round up the rest of the space tech from the tent.

OLDER DOCTOR
Hurry up! [FX: WALKING AWAY] I know I used to say this a lot, but this time I really don't have all day…

[FX: AS DOCTOR WALKS AWAY, DUB OVER:]

SCENE 34: NARRATION

ACE
(V/O) My name's Ace. This is what I did, after the Doctor died.

SCENE 35: INT. TARDIS CONTROL ROOM

[FX: DOORS OPEN. OLDER DOCTOR, ACE AND HEX BUSTLE IN]

HEX
(ENTERING) But we shouldn't leave you back there. It's horrible.

OLDER DOCTOR
I can't hang around offering myself condolences!

ACE
And because our Doctor's dead, this older you is going to, what? Cease to be?

OLDER DOCTOR
At any moment. Watch where you're swinging that backpack, Ace! Let me get to the console. (TO TARDIS) Hello again, old girl. First — doors. [FX: DOORS CLOSE] Locks. Compensators. Drive. [FX: BEEPS. BUTTONS. LEVERS] Here we go…

[FX: TARDIS BEGINS TO DEMATERIALISE]

ACE
And you really won't put it right? You're not going to save your own life?

OLDER DOCTOR
Hex, I need you to go to your room and pack a travel bag.

HEX
Why?

OLDER DOCTOR
There's no time for debate, go!

ACE
(AT BEING IGNORED) Doctor!

OLDER DOCTOR
Please, Hex! Just do as I ask!

HEX
Alright, I'm going, I'm going…

[FX: HEX EXITS]

OLDER DOCTOR
[FX: CONSOLE BUTTONS] Now, temporal slider… Access regulators…

ACE
Oi!

DOCTOR
(STOPPING) What!?

ACE
I don't believe this! You're really giving up? You?!?

OLDER DOCTOR
There's nothing to give up on, Ace! You saw me back there: I'm dead! Are you honestly suggesting I should go back, crack the very foundations of time and rewrite my own demise?!?

ACE
Yes! (SLY) My Doctor would…

OLDER DOCTOR
No he would not! The very idea is… (SOFTENING) Is that really what you think I'm like?

ACE
I don't need it sugar-coated anymore, Professor. I've lived this life a long time. Being you – being us – means making difficult choices. We have to do what's best for most.

OLDER DOCTOR
Best for most?

ACE
Too right. There are millions of people, all across time, who need us to be there, to save their lives. Stuff the timelines – that's what's important.

OLDER DOCTOR
[SAD] She was right.

ACE
What? Who was?

OLDER DOCTOR
[FX: TURNING DIAL] An old friend once told me I should think about what your life, and Hex's life, had become through travelling with me. [FX: ANOTHER DIAL] "Take your head out of the mechanics of the universe for five minutes and look what you're doing to them" – that's what she said. Hold down that lever.

[FX: LEVER – CLANK, CLICK. HUMS]

ACE
So?

OLDER DOCTOR
You know me, I don't listen to anybody…

ACE
I know, you're not listening to me now.

OLDER DOCTOR
[CONT] … but she was right. (ABOUT LEVER) And — disengage. [FX: LEVER — CLANK. HUM STOPS] How many years have you been travelling with me now, Ace?

ACE
I… Dunno. You lose count, don't you?

OLDER DOCTOR
Bit by bit, you're becoming an outsider. Lose that connection to the real world and saving lives becomes like sliding beads on an abacus. Abstract. You'll do whatever it takes to come out with the number you want.

ACE
And that's me, is it?

OLDER DOCTOR
Maybe not today, maybe not tomorrow. But soon.

ACE
We're talking about people here! If you want to boil it down to a number, fine, it <u>is</u> about a number. It's what we do! We save people's lives!

OLDER DOCTOR
and where do you draw the line to protect that number of yours, Ace? Picking up a gun? Launching a missile? … Destroying a planet?

ACE
(COLD) You've done it.

OLDER DOCTOR
You're not me! You were never meant to be! Oh, why didn't I see this, before it was too late. Well… it's not too late anymore.

ACE
But this is the only life I've ever wanted!

OLDER DOCTOR
No — this is the only life you've ever had! [BEAT] Ace, listen to me. We did so much good together. So much if it I couldn't have done without you. But you're not responsible for everyone.

ACE
We're a team.

OLDER DOCTOR
You're a human being. What's the point in protecting all those numbers if you never get to experience what it means to be one of them?

ACE
Doctor, don't…

OLDER DOCTOR
Human beings burn bright and quick – joy, friendship, hope, love. You don't have to become old and hard and cold. Not like me.

ACE
But the galaxy needs you. I need you, Professor.

OLDER DOCTOR
And I cared for you like a daughter all those years we were together, but I held on for too long. Birds must fly their nests sometime, or… [TRAILS OFF]

ACE
Or…? (COTTONING ON) Does… does something happen? Something to do with me? Or Hex?

DOCTOR
(DARK) Choose your future wisely, Ace.

HEX
[RETURNING, A LITTLE WAY OFF] Hey, me ears are burnin'. I've packed some stuff. Clothes and that. I didn't know what I was supposed to be bringing.

OLDER DOCTOR
Mr Hex. [FX: TARDIS MATERIALISATION BEGINS] You're just in time.

HEX
We're here?

ACE
I'm not even going to ask.

OLDER DOCTOR
(ASIDE) Ace. I don't have long left, and I need five minutes with Hex.

ACE
What, outside?

[BEAT]

OLDER DOCTOR
Take good care of yourself, Ace. Make friends. And eat well, lots of fruit and veg…

ACE
(SAD/AMUSED) Are you… fussing?

OLDER DOCTOR
[FX: RUMMAGES IN POCKET] … Take this.

ACE
A lime? Seriously?

OLDER DOCTOR
An excellent source of vitamin C, the lime. We can't have you getting scurvy, can we?

ACE
(HEARTBROKEN LAUGH) I'll miss you. C'mere.

(HUG)

OLDER DOCTOR
I'll miss you too. I already have. (BEAT) Right, then. [FX: TARDIS DOORS] Mr Hex. Would you care to accompany me?

[FX: AS THEY WALK:]

ACE
I'll sort it, you know. Put it right. Bring you back.

DOCTOR
Five minutes, Ace.

[CUT TO:]

REPRISE FROM SCENE 24: EXT. FOREST CLEARING

[FX: TARDIS DOOR OPENS. HEX & DOCTOR EXIT]

OLDER DOCTOR
Yes, this is it.

HEX
Where are we?

OLDER DOCTOR
[FX: CLOSES DOOR BEHIND] The planet Pelechan, local year 1871 AC. Billions of years before your time. Billions of years before your sun's time. Up there, the universe is a baby, bright as a new pin.

HEX
I don't get it.

OLDER DOCTOR
You've got friends here, Hex.

SCENE 36: INT. TARDIS CONTROL ROOM

[FX: FADE UP. ACE DRUMMING FINGERTIPS ON TARDIS CONSOLE]

ACE
… and that's … five minutes. Ish. (HEROIC) Right. I'm sorry, slightly-crazed future-Doctor, I know you're trying to be nice in your own … weird way, but I'm fixing this right now. [FX: PRESSES DOOR CONTROL] Doors!

[FX: … BUT THE DOORS DON'T OPEN]

(TRIES AGAIN) Doors!

[FX: … AGAIN, THE DOORS DON'T OPEN]

Stupid machine, [doors! —]

[FX: THE TARDIS BEGINS TO DEMATERIALISE!]

(PANICKY) No! No! No! I didn't mean —

[BEAT]

He pre-programmed it! The cunning old… Well, we are <u>not</u> having this! I've seen him do this often enough —

[FX: ACE FRANTICALLY WORKING CONTROLS OVER FOLLOWING:]

Unlocking drives and disengaging presets. No? Okay, reverse the directional thingy and flip back the temporal runner… Bring up full manual control by pressing you, you, you and… you.

[FX: TARDIS ENGINE UPS PITCH. A FLURRY OF EMERGENCY SIGNALS]

Okay — not you! [FX: BUTTON PUSHING] [TO TARDIS] I'm un-pressing it. [TO TARDIS & HAVING TO SHOUT] Look! I'm un-pressing it!

[FX: FADE]

SCENE 37: EXT. LONDON STREET (DAY)

[FX: CARS. CITY SOUNDS. TARDIS MATERIALIZING WITH TORTURED ENGINE SOUNDS. DOOR OPENS. HISS OF STEAM. ACE STAGGERS OUT…]

ACE
(COUGHING) Nice. Good work, Ace. Where are we?

[FX: SHE WALKS A FEW PACES]

The White Rabbit pub! Ha! Fast Return switch, never fails!

SCENE 38: INT. WHITE RABBIT PUB

[FX: PUB WILDTRACK 1. DOOR OPENS, ACE ENTERS]

HENRY
Another Orange-O when you're ready, please Cheryl. [TURNS BACK TO SEE ACE] Oh hello.

ACE
Hello. Can I have a look at your paper?

HENRY
Yeah, sure.

[FX: PAPER RUSTLES]

ACE
Thanks. (TO SELF) England, obviously. The twenty-fourth of June, 2027. One year since it all happened.

HENRY
The evacuation? I know, hard to believe, isn't it? [NOTICING] Are you alright? Looks like you've taken a bit of a whack to the head.

ACE
I'll live. You don't have a pen, do you?

HENRY
Erm… [FX: PATS POCKETS] No. Sorry.

[FX: ACE CROSSES TO BAR]

ACE
S'cuse me. Can I borrow a pen?

LANDLADY
Customers only.

ACE
Right, fine. One of whatever comes out of that nozzle.

[FX: FIZZY DRINK INTO GLASS]

LANDLADY
Five-twenty.

ACE
[FX: CHECKS POCKETS] Oh. I've only got it in Reichsmarks.

HENRY
[CALLING] It's alright, put it on my tab.

ACE
[TO HENRY] Thanks. [TO LANDLADY] Pen, please.

HENRY
(CATCHING UP) Reichsmarks?!?

ACE
[TO SELF] Okay. Where to start…? First things first [FX: WRITING ON NEWSPAPER, MATCH BOLDED WORDS] — **get back body.** UNIT'll be keeping him somewhere. Let's try… Captain **Stillwell. Lysandra**, too…

HENRY
Excuse me. Sorry… you're writing on my paper?

ACE
And there's **Claire… Spencer.** Who'll be young. Probably low rank. And she didn't know me at the South Pole, so… [FX: SCRIBBLING OUT NAME]

HENRY
There was an article on the reintroduction of bees. I know it's silly but, I quite wanted to read it…

ACE
The bees'll be fine by 2040. And you're going to get new pandas. [FX: GETTING UP, CROSSING TO DOOR] Look, I've got to run. Cheers, mate.

HENRY
But you've still got my… [FX: DOOR] … paper.

[FX: FADE DOWN]

SCENE 39: INT. WHITE RABBIT PUB (ONE WEEK LATER)

[FX: FADE UP. PUB WILDTRACK 2. DOOR OPENS, ACE RUSHES IN]

HENRY
[PLEASED] Hey, it's you again! Can I get you a —

ACE
(BREATHLESS) Paper?

HENRY
[FX: PICKING UP PAPER] Oh, yes. Sure —

ACE
No, no. Raise it. Hide my face!

HENRY
Oh, right —

[FX: UNFOLDING PAPER. SIMULTANEOUSLY, A POLICE CAR TEARS PAST OUTSIDE, SIREN BLARING]

ACE
Turns out, thermo-spannering an ATM is more than just 'frowned upon' in this day and age.

HENRY
You tried to rob a bank?

ACE
I was persuading a cash point. World of difference.

[FX: THE POLICE CAR'S GONE]

HENRY
Well — the coast looks to be clear, so —

ACE
[FX: LOWERING, REFOLDING PAPER] Right, yeah. Good.

HENRY
(AWKWARD) So I wondered, and I know this is a little bit insane, but meeting you last week was possibly the most interesting, and peculiar, thing that's happened to me for a long time. So I thought — I'm Henry Noone, by the way…

ACE
Ace.

HENRY
[CONT.] … hello Ace. — and so I thought that if I ever saw you again, I should take the bull by the horns and ask if I could perhaps have your mobile number?

ACE
My what?

HENRY
Your mobile number. To call you.

ACE
Oh, tight! No, I haven't got a mobile.

HENRY
Everyone's got a mobile.

ACE
Not me. I don't even have a static.

HENRY
Sorry, I'm being slow, aren't I? You don't want to give it to me.

ACE
No… (NOT SURE) Henry?

HENRY
Yeah.

ACE
(CONT) No, Henry, seriously. I haven't got a mobile phone, or a filofax, or a walkman.

HENRY
A what?

ACE
That's why I didn't go straight back to… my house, because I really need to use a phone. Honestly. (CALLING TO LANDLADY) Excuse me — do you have a payphone?

LANDLADY
(OFF) No.

ACE
Why do you come in here? It's rubbish.

HENRY
(DEFENSIVE) Oh, I don't know…

ACE
Hang on, you've got a mobile phone?

HENRY
[FX: FUMBLING IN POCKET] Yes, it's not a particularly trendy one, but… Here.

ACE
[SEEING PHONE] Oh right, gotcha! It's more like a handcom, isn't it?

HENRY
A what?

ACE
Nothing. Forget I said that. Do you mind if I use this? I need to make a few calls.

HENRY
Please. Be my guest.

ACE
Great.

[FX: PULLS A NEWSPAPER SHEET FROM HER POCKET]

HENRY
That's my last week's newspaper! — (REALISATION) Are those all phone numbers?

[FX: TEN BIPS AS ACE DIALS]

ACE
Hello? Yeah, put me through to UNIT HQ.

HENRY
It's just… I don't get all that many free minutes…

ACE
UNIT. U.N.I.T. It's about the Doctor. [PAUSE] Just tell them it's about the Doctor. They'll know exactly who I mean…

[FADE OUT]

SCENE 40: INT. WHITE RABBIT PUB (ONE MONTH LATER)

[FX: FADE UP. PUB WILDTRACK 3. DOOR OPENS, ACE ENTERS]

ACE
Henry! Hoped you'd be here.

HENRY
I didn't think you'd be back.

ACE
What have I done now?

HENRY
Apart from earn me a twelve hundred pound phone bill?

ACE
Henry, mate, sorry. I didn't know they cost that much to use.

HENRY
You ran out the battery!

ACE
Yeah, I suppose. For all the good it did me.

HENRY
So I just assumed…

ACE
What, I'd cut and run on you? Hang on… [FX: PULLS NAPKIN FROM POCKET] Have this.

HENRY
A napkin?

ACE
Open it up.

HENRY
A napkin with drawings of stick men and… signed by L.S. Lowry. Is this real?

ACE
I met him up North, in a cotton mill full of polymorphic soot monsters. Tell you what, that man could fling a loom shuttle when he needed to. Anyway. It should cover the phone bill. If Lowry's still famous. [BEAT] Is Lowry still famous…?

HENRY
Ace, who are you? You come in here and you say the most extraordinary things.

ACE
The bad news is, this is me trying to blend in.

HENRY
(SMILING) You couldn't be doing a worse job of it. There's other reason I didn't think you'd be back…

ACE
Yeah?

HENRY
There was a woman looking for you last Tuesday.

ACE
What sort of woman?

HENRY
A serious one. I thought she was Fraud Squad, or something similarly frightening.

ACE
Okay…

HENRY
She knew my name, and she knew I'd spoken to you. She said if I ever saw you again, I should 'strongly suggest' you stop making such a fuss about your friend.

ACE
Did she now?

HENRY
Yeah, and that 'Your silence would be in the best interests of King and Country'.

ACE
Oh great. Just when you think things can't get any worse…

SCENE 41: INT. WHITE RABBIT PUB (FOUR WEEKS LATER)

[FX: FADE UP. PUB WILDTRACK 4. DOOR OPENS, ACE ENTERS]

HENRY
Ace! Sotheby's called this morning. Apparently, I've become an art collector.

ACE
Yeah, matchstick men and matchstick cats and dogs. I told you it was real. Why would I give you duff art?

HENRY
(MARVELLING AT HER WEIRDNESS) Do you know, before you walked through that door, I'd almost convinced myself you were a deranged art thief running from Interpol. Which would be funny if, well, if I wasn't sure the truth's going to turn out to be much weirder than that.

ACE
It's harder than I thought it'd be.

HENRY
What is?

ACE
Fitting in. Living day after day in the same temporal period. It's like they've got rid of all the colours except yellow. There's nothing wrong with yellow, I like yellow, but only seeing yellow all the time, yellow yellow yellow, I'm thinking — Where's the red? Where's the blue? Where's everything else, you know? Give me velociraptor violet, Mondassian silver, anything, but if I see any more yellow I'm going to hurt somebody!

HENRY
I understand maybe ten percent of what you're talking about. But then, you know that already. (BEAT) Who are you, Ace?.

ACE
Short answer? I'm the girl who ended up on her own, in a place she didn't get, trying to do something that's very probably impossible.

HENRY
And the longer, more specific answer?

ACE
You sure?

HENRY
Yes please.

ACE
Okay. Follow me.

[CUT TO:]

SCENE 42: INT. TARDIS CONTROL ROOM

[FX: DOOR]

HENRY
(ENTERING) … not sure what I'm learning breaking into a white… (STUNNED BY TARDIS INTERIOR) … shed.

ACE
It's supposed to be blue. Welcome to the TARDIS, Henry Noone.

HENRY
But…

ACE
Yeah.

HENRY
But it's…

ACE
[LAUGHS] … on the inside. Yeah, I know. Come in, come in. It's safe.

[FX: HENRY WALKS AROUND, ASTONISHED]

HENRY
This is amazing.

ACE
We've seen some stuff, the TARDIS and me. I was just a kid when I came to live here.

HENRY
You live in here?

ACE
Yep. So much of my life's gone on within these walls. (THINKS) They've probably changed more than I have, how sad's that?

HENRY
So — you're the girl who lives in the impossible house?

ACE
It's a spaceship, a time-and-space-ship.

[FX: SHE HOPS OVER TO THE CONSOLE AND STARTS RUNNING SCANS. WE SEE THAT ACE IS BECOMING QUITE DOCTOR-ISH]

ACE
I'm a traveller in time and space who's been marooned here and separated from her only mate because the time-travelling alien they used to knock around with – who was probably the most important man in the universe – got himself killed. [FX: POP. FIZZ] Ooops, not that one. That one. [FX: BEEP] And now I'm trying to find a way to bring him back to life because he can't stay dead because there's too much at stake and that's not how this works.

HENRY
Okay.

ACE
Okay??

HENRY
Yeah, 'okay'. It's the first thing you've said since I met you that's made any sort of sense.

ACE
(SUPRISED LAUGH) Brilliant. You know, you're actually kinda brilliant, Henry Noone.

HENRY
(NERVOUS) You're not, er, going to fly us off somewhere, are you?

ACE
Couldn't if I wanted to. The Doctor and the TARDIS were connected. Without him, she's dying.

HENRY
She?

ACE
I've been scanning the ether. It shouldn't be hard to pick up something about what they've done with the Doctor's body, but – [FX: READ-OUT BEEPS] … nothing. Again. Someone's managed to build a complete wall of silence – planet-wide.

HENRY
What about all those phone calls?

ACE
Stillwell's in a coma in a military hospital that doesn't exist, Lysandra's gone black ops. There's nothing. Nearly two months' recon and what have I got? (FX: TAPS GLASS) A blank screen. Something's going on.

SCENE 43: INT. WHITE RABBIT PUB (TWO MONTHS LATER)

(FX: FADE UP. NEW YEAR'S EVE. REGULARS SINGING 'AULD LANG SYNE' IN BACKGROUND. DOOR OPENS, HENRY ENTERS)

HENRY
Hey, sorry I'm late. How was San Paulo?

ACE
A dead end, just like New York. I get so far then the trail evaporates.

HENRY
Well. I got you a belated Christmas present.

ACE
You did? Oh, wicked. [FX: UNWRAPPING] A mobile phone.

HENRY
Of your own.

ACE
You're so not funny.

SCENE 44: EXT. BT TOWER (NIGHT)

[FX: FADE UP. A CAR FLASHING PAST]

ACE
(HISSED) Henry, get back-!

HENRY
(SOTTO) Sorry! (BEAT) I can't believe you talked me into breaking in here.

ACE
(SOTTO) We're not breaking in. You work here.

HENRY
(SOTTO) I used to work here. I got fired, remember? For 'liberating' that old receiving equipment you wanted?

ACE
And yet they didn't deactivate your swipe card. (FX: ACE SWIPES CARD. BEEP. HEAVY DOOR OPENS) Silly, silly. (STEPPING IN) Come on.

[FX: CONTINUES INTO:]

SCENE 45: INT. BT TOWER (NIGHT)

[FX: DOOR CLUNKS SHUT]

HENRY
(FOLLOWING ACE) I used to be a respectable person, you know that?

ACE
(CROSSING FLOOR) Yep. You met me just in time. Hang on — security camera. [FX: SONIC BUZZ] Got it. Anyway, if it hadn't taken you so long to say you worked in the BT Tower, we could've saved ourselves a lot of trouble. Especially with New Bletchley.

HENRY
True, true. [TO SELF] Of course, one could argue that having any idea how helpful that information would've been, depended a little bit on my knowing that the United Nations run a top secret monitoring station in the tower's basement. Which I didn't.

ACE
WOTAN Base One. It's been here since the Sixties. [FX: LIFT PINGS, DOOR SLIDES OPEN] Going down? [FX: CONTINUES INTO:]

SCENE 46: INT. LIFT

HENRY
(ENTERING LIFT) So what's a 'WOTAN'?

ACE
[FX: PRESSING LIFT BUTTON] No idea. [FX: DOOR SLIDES SHUT, LIFT JERKS INTO MOTION] All I know is — this is where the UNIT computers keep an eye on all the other computers. Make sure they're behaving themselves.

HENRY
Seriously?

ACE
We're talking across-the-board data access, pure info, no exemptions. [FX: LIFT PINGS, DOOR SLIDES OPEN] Once we work out how to get down into WOTAN One, I can [find-]

FABER
(WAITING OUTSIDE LIFT) … Find what, Miss McShane? What happened to the Doctor's remains?

ACE
Back up, Henry! Now!

HENRY
(FLUSTERED) Yes, right-! (BEAT; TO FABER) Hold on, don't I know you?

ACE
(TO HENRY) Oh, let me guess. Serious woman? "For King and Country"?

HENRY
That's her.

FABER
I shouldn't bother with the lift. We watched you on the way in, we can pick you up on the way out.

ACE
How did you know we were here in the first place?

FABER
We keep an audio feed from your mobile phones. (BEAT) Oh come on, you don't think those little microphones only work when you tell them to? You two have become something of a problem.

ACE
So — what? You're here to solve that problem permanently?

HENRY
You mean-?

ACE
What do you think?

HENRY
(SWALLOWS HARD)

FABER
I'm here to warn you, Miss McShane. I'm getting rather tired of having the charges dropped every time you break into a military facility.

ACE
That was you?

FABER
I've managed to prevent more severe intervention in your case so far, but there are limits and you are pushing them. Let this drop.

ACE
Or…?

FABER
You should be asking, 'Why'?

HENRY
Why, then?

FABER
This plan of yours. Feeding temporal energy into the Doctor's body to revive him. It won't work, you know. We tried it. Nothing works. The Doctor's dead.

ACE
What have you done with him?

FABER
His body was interred in a secret vault within one of the great cathedrals. A place reserved for our more 'clandestine' heroes, in recognition of their services to King and… ha. I can't seem to stop that. Old habits.

ACE
True colours, more like.

FABER
What do you think's happening here, "Ace"? Who do you think covered up the Doctor's death? The remnants of the Forge? The Government? UNIT? A secret cabal of the Doctor's former companions?

ACE
Go on, then. You're dying to tell me.

FABER
It was all of us.

HENRY
What?

ACE
Why?

FABER
Answer me this: what would happen if certain extraterrestrial parties discovered that the Earth was undefended? That the Doctor was dead?

ACE
Oh God. I didn't think…

FABER
Any acknowledgement from any of us risks giving credence to the claims you've been making, so there will be no second warning. One way or another, this stops here.

HENRY
Don't you threaten my girlfriend.

ACE
[PLEASED DESPITE EVERYTHING] Girlfriend?

FABER
[AMUSED] Or what, precisely?

HENRY
I… hadn't got that far.

FABER
(WARM) Take your brave young man home, Ace. Let yourself grieve. We're a planet learning to stand on its own for the very first time. If you want to help with that when you've dealt with your loss, we'll be in touch.

[FX: LIFT DOOR SLIDES SHUT]

SCENE 47: INT. HENRY'S HOUSE, LANDING

[FX: FADE UP]

ACE
[FX: SOBBING BEHIND DOOR — SHE'S LOCKED HERSELF IN THE BEDROOM]

HENRY
[FX: KNOCKS ON DOOR] Ace, unlock the door. Come on. I've made tea.

ACE
[FX: THROUGH DOOR] I don't want tea! (BEAT) He's gone, Henry. He's really gone.

HENRY
I know. I know, mate.

[FX: FADE]

SCENE 48: INT. HENRY'S HOUSE, KITCHEN (THREE MONTHS LATER)

[FX: HENRY IS PREPARING DINNER. CHOPPING ONIONS]

RADIO PRESENTER
… funding cuts to the ongoing Wheel Program in favour of Mars research. It's six o'clock, Tuesday the twenty-fourth of May and this is Radio Drive Time.

[FX: FONDA500'S 'BETAMAX' ON RADIO. FEW BEATS OF THIS IF THERE'S SPACE]

[FX: FROM HALLWAY, FRONT DOOR BEING OPENED]

ACE
(OFF, INTO KITCHEN) Hi Honey, I'm home! [FX: FRONT DOOR SHUT]

HENRY
Hey, stranger! *[FX: TURNS OFF RADIO]* Dinner'll be about twenty minutes.

ACE
(ENTERING KITCHEN) Brilliant, thanks.

HENRY
What's in the backpack?

ACE
Just some old stuff I found the TARDIS. [FX: BACKPACK DUMPED ONTO KITCHEN TABLE, BEING UNDONE]

HENRY
(TEASING) Hey, I just cleaned the table!

ACE
Come and have a look. Me and the Doctor collected all this, last thing we did together.

HENRY
Wow, [FX: RUMMAGE] it's a futuristic car boot sale. [FX: HANDLING SPACE-TECH] What is it all?

ACE
Mainly stuff that's too dangerous to be leave lying around.

HENRY
Okay… [FX: PUTS OBJECT DOWN GENTLY!] I'll just pop that down…

ACE
[LAUGHS] Not that kind of dangerous, more like technology Earth isn't ready for. Like this space-time stamp. Lets you send a parcel anywhere and any-when.

HENRY
Really?

ACE
Yeah. But only if you know how to work it, and I don't. Most annoying thing is I'd probably be able to figure it all out if only I could get *this* going.

HENRY
Sleek. … What is it?

ACE
A Trans-Galactic Tablet.

HENRY
And once more for the Earth-bound pedestrian?

ACE
Space internet.

HENRY
Nice.

ACE
Only problem's the thought lock. See this little switch on the back? You touch it and think of a certain something to unlock it. Which'd be fine if I knew what the certain something was.

HENRY
Hand it over. (PRESSING SWITCH) 'Barbados' … nope. 'Piano' … nope. 'Baseball bat' … no, you'll have tried that.

ACE
Try 'soppy-boyfriend-who-sends-inappropriate-flowers-to-work'?

HENRY
But you like that really.

ACE
Henry! I work with a top-secret alien investigation unit!

HENRY
The soldiers tease you, don't they?

ACE
(CAUGHT OUT) Yeah, the soldiers tease me.

HENRY
Come on space internet. (FX: RATTLES TABLET) Teapot? Bus stop? Dodecahedron? … nope. [SIGH] I don't think it likes me. What else you got?

ACE
Umm, let me just — [FX: RUMMAGE] Eww!

HENRY
What's that? Martian slime grenade?

ACE
The Doctor gave me this last year. It was fruit.

HENRY
Oh, yeah. I suppose it might have been a [lime —]

TABLET
[FX: 'ACTIVATED' BEEPS] Trans Galactic Tablet activated.

HENRY
Whoa.

ACE
'Lime'! 'Lime' was the key to the thought lock!

HENRY
Okay, space internet… Tell me about me.

TABLET
Assessing voice print.

ACE
(TO SELF) But that means…

TABLET
You are Henry Louis Noone. Age: Twenty-eight. Born: St. Stephen's Hospital, second of February 1997.

HENRY
Not bad.

ACE
(TO SELF) … that means the Doctor meant me to open it!

TABLET
Body-scan suggests you will die aged eighty-two, most likely scenarios…

HENRY
Whoa!

ACE
Tablet: pause.

[FX: TABLET 'PAUSE' SOUND]

HENRY
Thanks.

ACE
He gave me the lime. Don't you get it, Henry? He meant for me to be able to use the tablet. The Doctor was trying to tell me something.

HENRY
Like what?

ACE
"Choose your future wisely," that's one of the last things he said to me. What did he mean by 'choose?'

TABLET
'Choose' — to select from several possible alternatives.

ACE
(QUIET) What if there's another way?

HENRY
Ace, you're shaking. Please don't start this again. The Doctor's dead. Nobody can change that.

[BEAT]

ACE
(THUNDERSTRUCK) What did you say?

HENRY
I said, the Doctor's dead. Nobody [can —]

ACE
Oh, how can I have been so stupid?!?

HENRY
(CONFUSED) What?

ACE
There are no coincidences. The other Doctor, the old one, he planned it all. The tablet, the pub… You, Henry! How did I miss you?!?

HENRY
Me?

ACE
[FX: TECH STUFFED INTO BACKPACK] And if everything here is intentional, then everything where Hex is must be intentional too!

HENRY
What are you doing?

ACE
[FX: HOISTING BACKPACK, RUSHING OUT] I need to go. I need to get back to the TARDIS and figure this out. (CALLING AFTER) I'll be back.

HENRY
But, what about dinner? (CALLING) Ace?

[FX: FRONT DOOR SLAMS, OFF]

SCENE 49: INT. BEDROOM — HENRY'S HOUSE (8 HOURS LATER)

[FX: FADE UP ON HENRY'S ZZZs. ACE SHAKING HIM.]

ACE
Henry. Henry. Henry, wake up!

HENRY
(SLEEPY) What? What time…

ACE
Four AM. Wake up.

HENRY
Hmmm? (WAKING) You're back. Dirty stopout.

ACE
I need you to do something for me, Henry, and I need you not to ask me why. Okay?

HENRY
Okay.

ACE
I found the engagement ring in your sock drawer.

HENRY
What? I knew I should have put it [somewhere else —]

ACE
(EMOTIONAL) It's okay. It's beautiful, it really is. Here's what I need you to do. Write about me. I need you to write about me being your wife. Describe the woman I'll be when we've been together ages, on our tenth anniversary, what I'll be like. Make it as detailed as you can. The longer, the truer, the better. Will you do that for me?

HENRY
Is this your strange way of saying you'll marry me?

ACE
Will you do that for me, Henry?

HENRY
(SLEEPY LAUGH) I'd do anything for you, stupid.

ACE
Thank you. Can you write it up and bring it with you to the White Rabbit tomorrow lunchtime?

HENRY
Tomorrow lunchtime-?!? (BEAT) Okay. Okay!

ACE
(KISSES HIM) Go back to sleep, Henry.

HENRY
You're not going out again?

ACE
(GETTING UP) Just for a bit.

HENRY
Okay. (MUMBLED, TURNING HIS BACK) I'll miss you.

ACE
(DESTROYED) I'll miss you too, Henry. (EXITS)

SCENE 50: INT. UNIT MEDICAL — STILLWELL'S ROOM

[FX: MEDICAL BEEPS. DOOR OPENS, WEBSTER BUSTLES IN. STILLWELL MUMBLES THROUGHOUT (STILLWELL WILDTRACK)]

WEBSTER
You bleeped me. What is it, Sister?

NURSE
We don't know, Surgeon-Commander. We've never seen anything like it.

WEBSTER
[FX: PICKING UP CLIPBOARD, READING NOTES] This is — Captain John Stillwell. Oh, the famous mumbling coma victim.

NURSE
Yes, Ma'am. Look at the readings.

WEBSTER
Pulse rate: forty-five. Body temperature: forty-five degrees. Blood pressure: forty-five over… forty-five. Is there something wrong with this machine?

NURSE
No, Ma'am, we've changed it twice.

WEBSTER
Brain activity: forty-five percent; hydration: forty-five percent.

STILLWELL
(MUMBLES)Four and five, words alive. (BIT CLEARER) Four and five, soon to arrive...

WEBSTER
What was that?

NURSE
He said — I think he said — [Four and —]

[FX: CUT SHORT BY A 'WORD LORD APPEARS' POP]

(BEAT)

WEBSTER
(DISBELIEF) Sister. Did you just see that person…

NURSE
(DISBELIEF) … appear out of thin air? Yes, Surgeon-Commander, I did.

WEBSTER
Hello? What are you doing in UNIT Medical? Who the devil are you?

DOROTHY
(DAZED) Who am I? I was called the Hidden Woman for a long time, but to you, I'm Professor Dorothy Noone. [BEAT] What? You were expecting someone else?

[MUSIC: CLOSING THEME]

PART FOUR

[MUSIC: OPENING THEME]

[NO REPRISE]

SCENE 51: INT. UNIT MEDICAL – STILLWELL'S ROOM (CONTINUED)

[FX: MEDICAL BEEPS AS BEFORE. STILLWELL MUMBLING VERY QUIETLY]

WEBSTER
Who are you?

DOROTHY
I told you already – Professor Dorothy Noone. Sorry to pop up unexpectedly. I'm working with alien tech, a linguistic transport vehicle called a CORDIS. Although you shouldn't know that. Above your security clearance.

WEBSTER
Madam… I am Surgeon-Commander Webster. My security clearance…

[FX: PAPERWORK APPEARS IN DOROTHY'S HAND WITH A POP]

DOROTHY
… is hereby over-ridden. (FX: HANDS OVER PAPER) There you go.

NURSE
(WHISTLES IN AWE) Isn't that… Ultra-violet nine?

WEBSTER
I can see the command level, thank you, Sister. (SUSPICIOUS) I've sworn you weren't holding this paperwork a moment ago.

DOROTHY
Yes, well. I could explain that, but then I'd have to have you transferred to the Moon. Now – things to do. (FX: ANOTHER POP; JINGLE OF SMALL CHAIN) Sister – could you place this around the patient's neck, please?

NURSE
I'm afraid we don't allow jewellery here.

DOROTHY
That's alright, because (CONFIDENTIALLY) it's not really jewelry, it's a mobius chip.

WEBSTER
Let me see… (SUSPICIOUS) What's the figure-of-eight symbol for?

DOROTHY
Insurance?

WEBSTER
Against what?

DOROTHY
I can't tell you.

WEBSTER
Because of my security clearance, I suppose?

DOROTHY
Because you'll have nightmares. (BEAT) All done, Sister? Good. Now out, both of you.

WEBSTER
I beg your pardon?

DOROTHY
You heard. [FX: CREAK AS DOROTHY PULLS DOOR WIDE] Out! I'm trying to work here.

WEBSTER
(EXITING) I shall be contacting New Bletchley…

DOROTHY
Absolutely, you do that. Goodbye.

[FX: DOROTHY CLOSES DOOR]

(BEAT)

DOROTHY
It worked! I'm actually, physically, here! Right, then — Captain Stillwell. Better do this [quickly —]

[FX: CARDIOGRAM BEEPS SPEED UP…]

STILLWELL
(WHISPERED) Nobody's… nobody's here…

[FX: … TILL THEY REACH THE CORRECT TEMPO, THEN, IMPOSSIBLY — AS IF IT WERE A STEREO — CARDIOGRAM BEGINS TO PLAY A SONG: 'SIMON'S ALPHABETICAL BEARD']

SONG
"A B C D E, These are the letters alphabetically…"

DOROTHY
What??

SONG
A B C D E…

DOROTHY
(FX: HITS MONITOR) You're a cardiogram…

SONG
… come on everybody and sing with me…

DOROTHY
(CONT.) … you don't play music!

[FX: SHE THUMPS MACHINES AS THE SONG HITS ITS STRIDE. MUSIC CUTS. CARDIOGRAM RESUMES REGULAR TEMPO]

[FX: THEN, FROM THE CORRIDOR OUTSIDE, SOUNDS OF NOBODY'S DISRUPTOR PISTOL. NURSE SCREAMS — CUT SHORT DEAD.]
DOROTHY
Oh, no.

[FX: SEVERAL MORE SHOTS/SCREAMS All-TOO-BRIEF MAYHEM, THEN SILENCE. DOOR BURSTS OPEN. INJURED WEBSTER STUMBLES IN.]

WEBSTER
(TERRIFIED) Got to give you a message… He wants me to say: 'Thanks for freeing me from the Doctor's trap, stupid.'

NOBODY
(IN DOORWAY) Well said, old bean.

DOROTHY
Don't!

(FX: GUN BLAST. WEBSTER SCREAMS. SPLAT)

NOBODY
Ewww. That one burst, look. Hello, Ace. Long time no see.

DOROTHY
Nobody No One.

NOBODY
(TUTS) Experiments with my CORDIS, what were you thinking? Inking up the meme rotor like that helped me see my way out of the Doctor's whole internet trap thingy in seconds.

DOROTHY
You killed them all, for no reason.

NOBODY
(PREDATORY) Not all of them. I mean, there's still you.

DOROTHY
Yeah? Try it, psycho-boy.

NOBODY
Give it a rest, Ace. I'm pure language wrapped in an indestructible physical avatar. The idea of a matter creature like you causing me even the slightest scratch is just [wacko-]

[FX: DOROTHY PUNCHES NOBODY. CLATTERS AGAINST MEDICAL TROLLEY — EG, BEDPAN ON FLOOR]

NOBODY
OW!! (CLUTCHING NOSE) My nose… I'm bleeding. How can I be bleeding?!

DOROTHY
I'm not Ace.

NOBODY
(CLUTCHING NOSE) What-?

DOROTHY
I'm not Ace. Right now, Ace is sitting in a dying TARDIS, crying her eyes out because she's never going to grow up to be me.

NOBODY
(STILL CLUTCHING NOSE, TILTING HEAD BACK) Don't mind me, I'll be right with you.

DOROTHY
I'm Professor Dorothy Noone. I've been happily married to my husband Henry Noone for ten years. We have two children and a little house in Greenwich. Or at least we would have, if I wasn't a hand-written figment of Henry Noone's imagination.

NOBODY
(SNIFFS) That's got it. Where were we-?

DOROTHY
I'm not a matter creature. I'm language with an avatar, just like you.

NOBODY
Interesting. You've got five minutes.

DOROTHY
Alright then, as you asked so nicely. A long time ago, on the planet Pelechan, there was a living story called the Handervale…

[FX: CROSSFADE TO:]

SCENE 52: INT. SPEAKER'S CHAMBER

[FX: PELECHAN CHURCH INTERIOR. SPEAKER WILDTRACK IN B/G. DOROTHY'S V/O IN THE F/G]

DOROTHY
(V/O) … To exist, the Handervale needed only a Story Speaker to speak it, and the Story Speaker spoke the Handervale every day of their life. Now, the people of Pelechan believed that the Handervale was an afterlife; and if a written account of a person was read to the Story Speaker by someone who really knew them and loved them, then that person would be recreated inside the Handervale, and live there forever.

[FX: FLASHBACK 'WOOSH!' SHARP CUT TO REPRISE FROM SCENE 30:]

AYL-SAN
[FX: TREATED, EG REVERSE ECHO] *Rex Jeefers will be added to the Handervale, and will carry on living inside the story for as long as there are story speakers to continue speaking it.*

[FX: CUT BACK TO:]

SCENE 53: INT. UNIT MEDICAL — STILLWELL'S ROOM

DOROTHY
… Turns out, these beliefs were true. When Ace learned about the Handervale from her TG Tablet, she realised she'd met a Story Speaker already.

[FX: FLASHBACK 'WOOSH!' SHARP CUT TO REPRISE FROM SCENE 3:]

OLDER DOCTOR
[FX: TREATED, EG REVERSE ECHO] *[MUMBLING]* … and winter loosened its grip, and the meadows and the forests began to wake…

[FX: CUT BACK TO:]

DOROTHY
That older Doctor was speaking the Handervale, back when they released him from the sarcophagus in the Forge's basement. He'd been to Pelechan several times already, but on his last visit he'd collected that living story and taken it with him.

[FX: FLASHBACK 'WOOSH!' SHARP CUT TO THE TG TABLET — TREATED AS ANOTHER REPRISE, BUT IT ISN'T:]

TABLET
[FX: TREATED, EG REVERSE ECHO] In the year 2192 A.C., a stranger came to Pelechan and was given the Handervale to combat a great evil…

[FX: CUT BACK TO:]

NOBODY
Very good, the Doctor became the Story Speaker. So?

DOROTHY
On Earth, he trapped you inside the Handervale, inside his head. Then he locked himself inside a sarcophagus, so he'd never be disturbed.

NOBODY
But I got out.

DOROTHY
When Ace and his younger self revived him, the Older Doctor lost his concentration. And just for a moment, you saw that you weren't in the real universe as you'd thought, but that you'd been tricked. That lapse in concentration was like a window opening, enabling you to escape.

NOBODY
I saw the light. Hallelujah!

DOROTHY
My Doctor died defeating you, and you were banished into a maze of internet noise. But the interesting thing is what the Older Doctor did next.

NOBODY
Amaze me.

DOROTHY
He sent Hex to live on Pelechan, hundreds of years before he came to take the Handervale away. Why do you suppose he did that? He sent Ace back to London, to the White Rabbit pub — where she met Henry Noone, and fell in love.

NOBODY
Awww. Sweet.

DOROTHY
With the Doctor, the little things that seem like accidents at the time, never really are. The space-time stamp, the TG Tablet — the Older Doctor planned for Ace to end up with them all along.

[FX: FLASHBACK 'WOOSH!' SHARP CUT TO REPRISE FROM SCENE 48:]

ACE
[FX: TREATED, EG REVERSE ECHO] *'Lime'! 'Lime' was the key to the thought lock!*

[FX: CUT BACK TO:]

DOROTHY
But try as she might, Ace couldn't work out how the puzzle fitted together. Then she discovered that — as if by magic, which of course it wasn't — her tablet had recorded your final conversation with her Doctor beside the Forge crater…

[FX: FLASHBACK 'WOOSH!' SHARP CUT TO REPRISE FROM SCENE 10:]

NOBODY
[FX: TREATED, EG REVERSE ECHO] … *I disguised my CORDIS as their catchphrase and hid all that time in plain sight.*

DOCTOR
[FX: TREATED, EG REVERSE ECHO] *"For King and Country." That was your ship.*

[FX: CUT BACK TO:]

DOROTHY
And that's when it hit her…

[FX: FLASHBACK ‘WOOSH!’ SHARP CUT TO REPRISE FROM SCENE 40:]

HENRY
[FX: TREATED, EG REVERSE ECHO] *… and that, ‘Your silence would be in the best interests of King and Country.’*

[FX: CROSSFADE TO REPRISE FROM SCENE 46:]

ACE
[FX: TREATED, EG REVERSE ECHO] *“For King and Country”?*

[FX: CROSSFADE TO REPRISE ALSO FROM SCENE 46:]

FABER
[FX: TREATED, EG REVERSE ECHO] *… to King and… ha. I can’t seem to stop saying that.*

[FX: CUT BACK TO:]

DOROTHY
When the Doctor blasted you with sound that day, he exiled you, but not your CORDIS. You CORDIS was still around, still disguised as the repeated phrase ‘For King and Country’. That’s when Ace had her brainwave.

NOBODY
One in twenty-odd years is something, I suppose.

DOROTHY
A Time Lord can’t travel through just time by thinking about it, he needs a TARDIS. What if it were the same for a Word Lord? What if the manipulation of reality through language wasn’t an innate ability of the species, but a function of the CORDIS?

NOBODY
Ooh, what if-?

DOROTHY
So. Ace got Henry to write a long description of her…

[FX: FLASHBACK ‘WOOSH!’ SHARP CUT TO REPRISE FROM SCENE 49:]

ACE
[FX: TREATED, EG REVERSE ECHO] *Describe the woman I’ll be when we’ve been together ages, on our tenth anniversary…*

[FX: CUT BACK TO:]

DOROTHY
Using the space-time stamp, she posted that description to Hex on Pelechan, asking him to take it up to the Handervale church…

[FX: CROSSFADE TO:]

SCENE 54: INT. SPEAKER'S CHAMBER

[FX: FADE UP. SPEAKER WILDTRACK TO SPEAKER'S FIRST LINE:]

DOROTHY
(V/O) … and that's exactly what he did.

HEX
(HUSHED) Go on, San. Talk to her. It'll be alright.

AYL-SAN
(APPROACHING SPEAKER) Mum? It's me. It's Ayl-San. Mum, can you hear me?

SPEAKER
… and all at once, the rain stopped, and the flowers in the old rose garden burst into bloom.

HEX
(AWE) She knows you're here.

SPEAKER
And the skies cleared and the sun shone. Then the door of an old, forgotten cabin on the far side of the hill opened and, blinking and unaccustomed to the light, a woman stepped out.

AYL-SAN
(DISBELIEF) Mum?

SPEAKER
The woman had tears in her eyes, so moved was she by the voice she heard. And the woman said "Ayl-San?"

AYL-SAN
Mum!

SPEAKER
The woman beamed with joy at the sound of her daughter's voice, saying, "Ayl-San, it's me, I can hear you."

AYL-SAN
(OVERWHELMED) Mum… Oh Mum. I need to… I have a friend is with me. He has someone he needs to read into the story.

SPEAKER
And the woman answered: "I know. The Handervale knows. The Herald leads to the Hidden Woman who leads to the Final Speaker. Their actions will end the world… to save the universe. (KIND) Tell your friend to read his account, San. Tell him your mother is listening."

HEX
[FX: UNFOLDING PAPER] OK, here goes. [FX: DUB THE FOLLOWING UNDER DOROTHY'S LINES BELOW, AND BEGIN TO FADE:] Dorothy Noone has bright, mischievous eyes. She's pretty, not tall — people always think she's taller — and has long brown hair, but it's her eyes you'll notice first. When she laughs, or thinks you're a bit of a div, there's a look that starts there [and-]

DOROTHY
(V/O) So Hex read what Henry Noone had written, an imagined account of a grown-up, married Ace named Dorothy Noone. He read the account to the Story Speaker, and into the Handervale. And in doing so, he created…

SCENE 55: INT. UNIT MEDICAL — STILLWELL'S ROOM

NOBODY
… You.

DOROTHY
Me. I lived inside the Handervale story and I waited. Hundreds of years later, the Doctor came to Pelechan and took the Handervale away. I hid while he relocated the story people in some far-flung conceptual dimension…

[FX: FLASHBACK 'WOOSH!' SHARP CUT TO REPRISE FROM SCENE XX:]

OLDER DOCTOR
[FX: TREATED, EG REVERSE ECHO] *… and the hidden woman waited, waited…*

[FX: CUT BACK TO:]

DOROTHY
… and by the time the Doctor trapped you inside the Handervale, I'd already stowed away inside your CORDIS.

NOBODY
You'd already *what-?*

DOROTHY
After you escaped, and got blasted away by the Doctor at the Forge crater, I settled in, had a go of the controls, tried out a few things. First thing was to work out how to make the CORDIS project me a body like yours, so I could interact with the physical world. Course, I had to wait for time to catch up, for Ace to actually send the package to Hex before I could act. But she's done that now, so — here I am.

NOBODY
Question: Why? What's the point?

DOROTHY
You're forgetting, Ace heard everything that happened at the Forge crater. Including what you made that poor soldier say to make sure you won…

[FX: FLASHBACK 'WOOSH!' SHARP CUT TO REPRISE FROM SCENE 13:]

CORPORAL
[FX: TREATED, EG REVERSE ECHO] *No One has the power of life and death over the Doctor!*

[FX: CUT BACK TO:]

DOROTHY
‘No One’, spelled: N.O.O.N.E. When Henry wrote his account, he imagined me as his wife, which is why I’m Dorothy Noone, also spelled N.O.O.N.E. ‘No One’, ‘Noone’…? Can you see where I’m going with this, Word Lord?

NOBODY
Keep talking.

DOROTHY
“N.O.O.N.E has the power of life or death over the Doctor.” You made that rule. You’re No One, I’m Noone, but the spelling’s the same. So the point is — if the CORDIS gives you the power to bend reality and decide whether the Doctor is alive or dead, then it gives me the exact same power! And I say — the Doctor lives!

SCENE 56: INT. YORK MINSTER

[FX: APPROACHING FOOTSTEPS OF A TOUR PARTY]

TOUR GUIDE
(WALKING UP) … and according to Thomas Starling, the looting of York Minster during the Reformation uncovered a secret crypt built into these very walls. (STOPPED) Starling wrote that the crypt was 'awash with religious relics and grand caskets of heroes from ages past'. Although if such [a mysterious room exists —]

[FX: SOMEONE KNOCKING THREE TIMES BEHIND THE WALL]

DOCTOR
[BEHIND WALL] Hello?!? Is there somebody out there?

[FX: SURPRISED MURMURS FROM TOUR!]

TOUR GUIDE
(TRIES AGAIN) Although, if such a mysterious room exists within this great cathedral, it has never again been [uncovered-]

DOCTOR
[BEHIND WALL] I said, will someone give me a hand? I appear to be stuck in some kind of tomb!

SCENE 57: INT. UNIT MEDICAL — STILLWELL'S ROOM

NOBODY
[SLOW CLAP] Brilliant. That is actually brilliant. Talk about moving heaven and earth to get what you want. I mean, the CORDIS runs best on phonetics — type and grammar actualisers are ropey — and those phrases aren't exactly alike, but… yeah, maybe. My brain hurts just thinking about it. [BEAT] Poor old Henry Noone though, used for his name and left behind. You manipulated everyone who ever trusted you, didn't you?

DOROTHY
Ace made her choice. She sacrificed everything she could've had and everything she could've been for the Doctor. She even added a few words to what Henry had written, to make sure *I'd* go through with her plan. (SAD) I think Ace made her choice a long time ago.

[BEAT]

NOBODY
Yes, well. It's been fascinating, but… Oh, just checking — while you were tinkering with my CORDIS, you did disable the security system, didn't you?

[FX: HARSH ELECTRIC BUZZ]

DOROTHY
(SCREAMS)

NOBODY
Oh. You didn't. That was an oversight.

DOROTHY
(PAIN) Wait…

[FX: ANOTHER BUZZ. DOROTHY SCREAMS AGAIN]

NOBODY
… An oversight, because now your syntax is all ripped apart and you're dying, aren't you? CORDIS: synch completely to me and only to me, we'll have no more fiddling… there. Now, let's pay a visit to the Doctor and make sure he never gets his sorry remains out of the ground. (FX: A BROKEN POP) Er… why am I still here?

DOROTHY
(FATALLY WOUNDED) The golden eight… On Captain Stillwell's chest… It's a Mobius Chip. Perpetual data loop. Pre-programmed the CORDIS to upload into it, if anything happened to me.

NOBODY
You did what!? CORDIS, cancel autopilot. Relocate us. (FX: BROKEN POP) Relocate, damn it!

DOROTHY
Flight controls are locked. (PAINED LAUGH) Oldest trick in the book. You're synched, gonna be uploaded with your ship. Trapped as data, like a fly in amber…

NOBODY
Unacceptable! [FX: A LONG BUZZ. DOROTHY SCREAMS UNTIL HER VOICE DISSIPATES. SHE DIES] There, that's you reduced to burned paper and dead language. Right!

[FX: WARPS AND MODULATIONS CREEP INTO NOBODY'S VOICE THROUGHOUT:]

NOBODY
CORDIS, listen to my words: cancel autopilot. … I said, cancel! Cancel! What is this, some sort of mutiny? You will not upload yourself into that chip, do you hear? (RAGE) Abort! Aborrrrrrttttttt…!

[FX: NOBODY VOICE DISTORTS IN MODULATION UNTIL IT BECOMES A SINGLE TONE… THEN ZIPS TO NOTHING]

SCENE 58: INT. TARDIS CONTROL ROOM

[FX: FADE UP]

ACE
(SAD) Tablet: resume.

TABLET
[FX: RECORDING BEEP] Recording.

ACE
(DEEP BREATH) So that's it. That's everything. When I met you for lunch, you'd written it, just like I'd asked. Mrs Henry Noone, a professor in her own right with a husband, two kids a little house in Greenwich… It was a lovely story, Henry. The best story I've ever read. But still, just a story.

I've sent it to Hex on Pelechan. If he reads it into the Handervale, then… [OVERCOME] I'm so sorry, Henry. I —

[FX: TARDIS DOORS OPENING, SLIGHTLY OFF]

DOCTOR
[OFF, PEERING IN] Hello? Anyone home?

ACE
(LEAPING UP) Doctor! (ASIDE, QUICKLY) Tablet: pause.

[FX: 'TABLET PAUSE' BEEPS]

DOCTOR
Ace. (WALKING IN) Why's it so dark in here?

ACE
(RUSHING UP) It worked, it [actually —] (CORRECTS HERSELF) … I mean, you're back!

(BEAR HUG)

DOCTOR
Alright. Alright!

ACE
(BREAKING OFF HUG) Look at you! You're so, so… alive!

DOCTOR
I know. One moment I'm facing the Word Lord and my own imminent demise; the next, tourists in Hawaiian shirts are pulling me through a wall in York Minster.

ACE
Doesn't matter. You're — [alive!]

DOCTOR
'Doesn't matter'? Of course it matters! I was dead, and now I'm not. A spatio-temporal invervention like that would require the most brilliant scientific — (BREAKS OFF) Have you been crying?

ACE
No. I'm fine. Everything's fine.

DOCTOR
Good, well. But if you know something…

ACE
The Time Lords. Gotta be.

DOCTOR
Yes, but why?

ACE
You were alive in the future, right? The Word Lord reappearing changed all that, so the Time Lords changed it back. Simples.

DOCTOR
Even the Time Lords would baulk at physical resurrection. (SUSPICIOUS) No, there's something I'm missing…

ACE
(COMMITTING TO HER DECEPTION) Come on, like I'd know anything about bringing someone back from the dead. I'm Ace, the one with the big mouth and the baseball bat, remember? A witty comment and a pranged Cyberman and that's your lot. You do the plans and the science. I do the rucks and the shouting. And Hex holds the coats. That's it. Job done. (BEAT) It's really good to see you.

DOCTOR
It's good to see you, too. (TO TARDIS) And you, old girl. [FX: PATS CONSOLE; AMBIENCE PICKS UP A BIT] I do believe you're brightening up. Where is Hex, by the way?

ACE
He's … We got separated, sort of. He'll probably need picking up.

DOCTOR
(SUSPICIOUS) Ace…

ACE
Actually, there's a hospital we may need to visit, too. [FX: GATHERING UP TG TABLET] But first, I've just got to drop something off at the Rabbit.

DOCTOR
The Rabbit-? Oh, the pub.

ACE
(MAKING FOR DOOR) I'll be five minutes —

DOCTOR
No problem. (BEAT) You're not taking *that* with you-?

ACE
Oh, what, the TG Tablet? I've, er, been taking it everywhere. It's, like, the best laptop ever —

DOCTOR
Yes, well, not in this time period, please, with all its vast reserves of anachronistic information! Hand it over.

(BEAT)

ACE
You're right. (HANDS TABLET OVER) Sorry.

DOCTOR
Thank you. Tablet: erase hard drive.

TABLET
Deleting files. [FX: DELETE FX]

DOCTOR
There. You can have it back now.

(BEAT)

ACE
(HEARTBROKEN) On second thoughts, I guess — I guess the Rabbit doesn't matter.

DOCTOR
Well, then — what are we waiting for?

[FX: BEGINS DEMATERIALISATION. FADE]

SCENE 59: INT. AUDITORIUM — PELECHAN UNIVERSITY

[FX: FADE UP. LARGE AUDITORIUM. 500 PEOPLE IN ATTENDANCE. OCCASIONAL COUGHS, SHIFTING IN SEATS, MURMURS ETC]

[FX: APPLAUSE BREAKS OUT AS EVELYN WALKS TO PODIUM]

EVELYN
Thank you. It's a great pleasure to see you all at Pelechan University tonight. Councillors Ray-Han and Haylis, thank you for coming. And at the front, Ayl-San and Thomas Schofield, (COLD) who has special permission to be here tonight, accompanied by Warden Pike. I'm happy, though a little surprised, to see so many members of the clergy here this evening.

[BEAT]

EVELYN
I'm sure you've all heard the rumours. I'm delighted to announce that, for the first time since my arrival on Pelechan, the Council has successfully overridden the Church's ban on academic discussion of certain historical events. Therefore, this evening's lecture will address the Time Ship of the Southern Ridge.

[FX: MURMURS]

EVELYN
Applin Fost, you wanted to say something?

APPLIN
(LITTLE WAY OFF) I demand this lecture be suspended immediately.

[FX: MURMERS INCREASE TO HUBBUB:]

EVELYN
On what grounds?

APPLIN
There is no 'Time Ship', woman! Do you hear? These are lies! There is only Great Mother Pelechan, who [in her mercy —]

[FX: 'THUNK' OF HEAVY SPACE TECHNOLOGY AS EVELYN SETS IT DOWN ON A DESK. HI-TECH BEEPS. AN AWED HUSH DESCENDS ON THE ROOM]

EVELYN
This is a temporal stabiliser from the Time Ship. It was discovered by me, in a coal seam, on a planet called Világ. By accident, this device brought me across space and time to Pelechan. Its residual homing properties led me to the main crash site some two years later. Slide please. [FX: THE CLICK OF A SLIDE. GASPS FROM THE CROWD] As you can see from this photo-plate of the wreck, the craft was many miles across and heavily fortified, possibly serving as —

[FX: CROWD GROW LOUDER. SOME APPLAUSE, SOME BOOS]

EVELYN
(MORE STRIDENT) … Possibly serving as a military or containment vessel of some sort —

APPLIN
This photo-plate is a forgery! Great Mother Pelechan [is-]

EVELYN
… is in the picture! Look at the ship's insignia — *U.N.S. Pelican*. Jeeph, Johm, Hall — they're corruptions of the Earth names, Jeff, John, Paul. Even 'Applin' is derived from an Earth word: 'Chaplain'.

APPLIN
Stop this at once!

EVELYN
I will not! The people have the right to know who they are and where they are from! They have a right to the <u>facts</u>!

APPLIN
You are a <u>heretic</u>!

EVELYN
I'm a <u>historian</u>! I'm — (SUDDENLY PAINED) I'm on the side of… the side of truth. [FX: EVELYN COLLAPSES]

[FX: GASPS, SCREAMS. PEOPLE JUMPING UP. ALL RUSHING FORWARD]

AYL-SAN
Evelyn!

HEX
(TO CROWD) Let me through, I'm a nurse. Stay back, give her some room! (TO EVELYN) It's alright Evelyn, stay still. Let me have a look at you.

EVELYN
[GROANS]

AYL-SAN
What's wrong with her, Hex? She just collapsed!

HEX
Evelyn, can you hear me? You're having a heart attack. It's alright. Just stay calm for me. San, get everyone out of here.

AYL-SAN
Right. [JUMPS UP & STARTS SHOOING CROWD] Back up, back up, everybody out…

HEX
Evelyn? We'll sort you out, no bother. Okay? San's going to run down to the infirmary and [get —]

EVELYN
(BREATHLESS) No… need, Hex. Can't you hear it?

HEX
Hear what, [Evelyn-?]

[FX: TARDIS MATERIALISING. AMAZEMENT FROM CROWD]

AYL-SAN
(CALLING) Hex. Isn't that…?

HEX
No way.

EVELYN
I knew. I knew he'd come back, in the end.

[FX: TARDIS DOORS OPEN]

DOCTOR
Hello, Hex.

HEX
Doctor?!? But you're… Quick, it's Aunty Evelyn.

DOCTOR
I know, I know. (TO EVELYN) Evelyn. Evelyn, can you hear me?

EVELYN
(WEAK) Oh, it's you. I thought you might be my Doctor.

DOCTOR
You know me, never knowingly punctual.

EVELYN
[WEAK LAUGH, THEN:] You're not surprised, are you? How did you [know-?]

DOCTOR
Remember that calendar you had in the TARDIS, with all your old friend's birthdays written on it? Let's just say I have something like that. (BEAT) Evelyn, I have to ask you a favour.

EVELYN
For you, Doctor? Anything.

[FX: FADE]

SCENE 60: INT. EVELYN'S META-HOUSE

[FX: EXACTLY AS EVELYN'S REAL HOUSE. FIRE CRACKLES]

DOCTOR
Are you feeling better?

EVELYN
Yes, much. It really is remarkable, isn't it? I've not felt this well in years.

DOCTOR
More tea?

EVELYN
No, thank you.

DOCTOR
I'll have a last cup, I think. [FX: POORS TEA] So here we are again, the Doctor and Evelyn. Just like old times.

EVELYN
Just like old times. (SMILING) Well, except for… (TRAILS OFF)

DOCTOR
Oh, my appearance, you mean? Well, everyone changes, don't they? With me it's just a little more abrupt. And unpredictable. Still me, though, I promise.

EVELYN
Good.

DOCTOR
I like that photograph.

EVELYN
Oh yes, good old Rossiter. He was a decent man, wasn't he, Doctor?

DOCTOR
Handsome, too.

EVELYN
(LAUGHS) I do miss him. Ten years now, since he passed away. I never thought I'd live to be so old.

DOCTOR
You're not old. I'm old.

(BEAT)

EVELYN
So — now you're back in the land of the living, what'll happen to that other you? The one Hex told me about, from the future?

DOCTOR
Oh, he'll come back too, burning into existence somewhere. It won't be pleasant for him, but he'll survive. And my timeline will run to its previous course, I expect. More or less.

EVELYN
[FX: PICKS UP PENDANT] It is pretty, this little figure-eight pendant.

DOCTOR
Yes, isn't it? (BEAT) I sent Ace, Hex and Ayl-San away, up to the church on the hill.

EVELYN
(SHOCKED) Why?

DOCTOR
I gave them a mission. Made it sound important. [SIGH] They're young, they don't need to know what's to be done here.

EVELYN
Oh, Doctor. As if sending them away will make any difference.

DOCTOR
I'm sorry?

EVELYN
You think they don't know already? They're not children. Ace and Hex look up to you, they learn from you. Perhaps you need to think a little more about what you're teaching them.

DOCTOR
If you have something to say, Evelyn…

EVELYN
Hex told me how you… operate these days. The secrets, the lies, the schemes. His mother.

DOCTOR
(SHARP) I didn't come here for a lecture.

EVELYN
(SHARP) Well, maybe it's high time you got one anyway. Yes, sometimes difficult things need to be done — you and I know that better than most. But deceit? What good does that do? Other than to teach Ace and Hex that it's alright to lie and to manipulate, so long as it all turns out alright in the end?

DOCTOR
There are difficult things I must do, Evelyn. Me. Those things needn't affect Ace and Hex.

EVELYN
Oh, take your head out of the mechanics of the universe for five minutes and look what you're doing to them! [BEAT] What happened to you, Doctor?

DOCTOR
I used to march around saying things like, [SIXTH DOCTOR IMPRESSION] 'Don't worry, Evelyn, it'll all work out for the best in some way I haven't quite thought up yet.' How did that work out for us? How did that work out for Cassandra Schofield? I need to be in control.

EVELYN
You can't control everything.

DOCTOR
(ANGER) I can certainly try!

[BEAT]

EVELYN
I'm sorry, Doctor, for what I said back then.

DOCTOR
It was a long time ago.

[FX: DOCTOR WALKS TO WINDOW. BEAT]

DOCTOR
The lights have gone out across the valley. I can't see much past the edge of town now. How do you feel?

EVELYN
Like I'm watching a sunset from a long way away. [BEAT] We had some good times, didn't we? Caesar's parents. Charles Darwin. Leaping from steam trains in the Wild West. Me, in a spacesuit, floating in orbit with that poor boy, Brewster…

[FX: CLOCK GIVES SINGLE CHIME]

DOCTOR
There it is, half-past four. Four-point-five-hours. Are you ready?

EVELYN
Don't you worry about me.

DOCTOR
(SAD LAUGH) No, I never needed to, did I?

(FX: TELEPORT 'POP')

NOBODY
Well, this is touching.

DOCTOR
Evelyn, it is my great displeasure to introduce Nobody No One, Word Lord.

NOBODY
Hello there, Lazarus. Must be nice to return from beyond the grave. However briefly. (CONFIDENTIALLY) Word to the wise — you want to keep an eye on your monkeys, Mr Organ Grinder. They're learning to play your tune without you.

DOCTOR
Excuse me?

NOBODY
(CONT) A bit lame in the end though, that mobius chip. Dead data, turns out you can see right through it. Not like your plan, eh? Channelling all that info through your brain, making it alive. That was clever. She was shoddy.

DOCTOR
'She'?

NOBODY
(REALISING) You don't know-? Oh, that's priceless!

DOCTOR
I know enough to know that should I ever want to know, I only have to ask myself, "What would *I* have done?" I daresay the pieces will soon fall into place.

NOBODY
Well, quite.

EVELYN
What is it you want, Word Lord?

NOBODY
Hang on. You're another one, aren't you? The universe is full of Time Lord helper-monkeys!

DOCTOR
It's nice to have friends.

NOBODY
(FX: WALKING AROUND) And this is Grandma's house, is it? Cosy. Who's the proud old duffer in the picture?

EVELYN
You stay away from that!

[FX: NOBODY SWEEPS THE PICTURE FROM THE MANTEL, SMASHING IT]

NOBODY
Oops. Butterfingers.

EVELYN
You animal.

NOBODY
(LAUGHS) So anyway, how am I going to get rid of you, Doctor? You just keep coming back and coming back. You're like Colombo in a hat.

DOCTOR
You could just give it up as a bad job.

NOBODY
Funny you should say that, 'cos you know what I've been thinking? That living matter's more trouble than it's worth. So I'm going to rub it out. All of it. You're all nasty anyway, with your eating, and your sweating and your… functions.

EVELYN
Charming.

NOBODY
So I'm going to kill everything. Everything that crawls, grows, wiggles and swims in all of reality. Bang. The whole lot, finished, kaput, finnito-complete-o. Gone. How's that for a plan?

(BEAT)

EVELYN
(EVEN) Nobody has that sort of power.

DOCTOR
Evelyn!

NOBODY
(DELIGHTED) I can't believe you said that! That might be the biggest own goal in history.

DOCTOR
Word Lord, please. Don't do this…

NOBODY
Pay attention, Doctor. For my next trick, I'm going to wipe out every single matter creature that ever lived. Past, present, future — everything. You two are going last, so you can enjoy the show.

DOCTOR
Listen, please. *Don't.* You have a choice.

NOBODY
A…? No, sorry, you've lost me.

DOCTOR
See that front door? Walk through it now. Go. Leave our reality forever and never come back.

NOBODY
Beg me.

DOCTOR
I'm begging you.

(BEAT)

NOBODY
No. Okay, here we go. The end of all life as you know it. Hold onto your hats, kids. The Great Telcarthinan Empire (SNAPS FINGERS) — all dead. The Hemvalian collective (SNAP) — all dead. Every Time Lord, except for the Doctor (SNAP) — dead. Every human, except for grandma (SNAP) — dead. All Daleks — (SNAP). All Sontarans — (SNAP). Fish — (SNAP). Plants — (SNAP). Insects — (SNAP). Birds — (SNAP). And everything else with legs, arms, feelers, eyes, cells, wings, feathers, scales, skin, leaves, roots, cell division, DNA, servos and simple or complex proteins, outside of this room, is (SNAP) — dead! Done, kabam, over, finished! Ha! How do you like them apples, Doctor?!?

DOCTOR
(DESPAIR) Nobody, what have you done?

NOBODY
Wasn't it brilliant?! Nobody No One, the first being in the whole multi-verse to commit ultra-cide! A billion, billion, billion, (DEAP BREATH) billion-billion-billion-billion-billion-billion-billion living things wiped out, annihilated, eradicated and obliterated. By me. Oooh, I've got a bit of a God rush.

EVELYN
(HORROR) You *are* a monster.

NOBODY
Thankyaverymuch. And for my encore. CORDIS: pistol.

(FX: POP)

NOBODY
Let's wrap things up, shall we? Bye bye, grandma. Bye bye, Doctor. No more back-and-forths, no more witty retorts. Let's see you Columbo your way out of this one, Time Lord.

(FX: SIX SHOTS FROM DISRUPTOR PISTOL. BEAT)

DOCTOR
Just one more thing.

NOBODY
What!? I don't believe this! Why aren't you dead? Why isn't she dead? And, hang on, where's the door gone!?

EVELYN
I had to know, Doctor. I wasn't sure I could contain his powers, but I had to know he'd really do it.

DOCTOR
It's alright, Evelyn. I understand.

NOBODY
What in the blue blazes is going on here?!?

EVELYN
You haven't killed anyone or anything, because you are inside the Handervale. <u>This</u> is the Handervale, and out there, I am speaking it.

NOBODY
Impossible!

DOCTOR
You were never inside that mobius chip, Nobody. Whoever made you think you were, they tricked you.

NOBODY
What?

DOCTOR
The chip was a red herring. It wasn't the pendant around Captain Stillwell's neck that drew you in and trapped you, it was the Handervale in his mind.

NOBODY
The Great Living Story was not in that sick grunt's mind.

DOCTOR
Oh yes it was. Whose ear was my older self whispering away into when we brought him out of the Forge crater all that time ago? Captain Stillwell's. UNIT thought he was in a coma. But then, they wouldn't know how to spot a Story Speaker, would they?

EVELYN
The Doctor and Ace collected Captain Stillwell and brought him here, to Pelechan — where I agreed for the Handervale to be transferred from the Captain into me.

NOBODY
Why?

EVELYN
Because out there in the real world, I'm still lying on that lecture hall floor. There's nothing anyone can do. I'm dying.

NOBODY
But that means…

DOCTOR
Yes, the Handervale is dying too. It's been shrinking, quietly. Now there's only this room left. A room with no doors.

NOBODY
And you're here telepathically.

DOCTOR
Yes.

NOBODY
So you can get out.

DOCTOR
Yes.

NOBODY
But there's no way out for me.

DOCTOR
Not anymore.

NOBODY
When Evelyn Rossiter dies, the story dies. I die.

EVELYN
Yes.

NOBODY
Why did you beg if you knew this, Doctor?

DOCTOR
I wasn't begging for everyone else's lives, Nobody. I was begging for yours.

EVELYN
We asked you to go. But you wouldn't. "No one really dies on Pelechan" — that's something they're always saying round here.

NOBODY
I'm going to die.

DOCTOR
You left me no choice.

[FX: BUZZ OF FLICKERING LIGHTS]

EVELYN
Doctor, the lights are failing. I think it's time, you need to go.

NOBODY
Wait! I have one last story, a little history lesson for you,, before the end. It's not 'Handervale', it's 'Hand of All'. 'All' was one of the greatest Word Lords who ever lived, the founder of our society. The Hand of All was his finest creation, a living synthetic reality made from purest language. But the Hand of All didn't just contain one little world, oh no — it was an entire universe. And inside that universe there were other pocket worlds, miniature Hands of All. What I'm saying, Doctor, is you may have trapped me in a place where reality is made entirely from words and speech, but how do you know I didn't beat you to the punch? How do you know this isn't simply one of those pocket worlds, and out there, you've spent decades travelling in an entire universe made only of words and sounds without ever realising?

DOCTOR
I don't. But then, you're a Word Lord, you'll say anything.

[FX: BUZZ OF FLICKERING LIGHTS — TIME RUNNING OUT!]

EVELYN
Doctor, the lights! You have to go!

DOCTOR
Goodbye, Evelyn. I shall miss you.

EVELYN
Goodbye, Doctor. And thank you, for everything.

EVELYN
[V/O] (STRONG AND CLEAR) But the Doctor had already gone. As the lights grew faint around her, and the Word Lord paced the shrinking room in silence, Evelyn Rossiter sat quietly, without fear, thinking about her friend the Doctor. Her Doctor, with his bright coat and bravado, and all their wonderful adventures together, in time and space.

SCENE 61: EXT. EVELYN'S GARDEN

[FX: SLOW FADE UP FROM SILENCE. LIGHT RAIN.]

ACE
[FX: WALKING BRISKLY UP TO HEX] You alright, Hex?

HEX
I think so, yeah.

ACE
They want the coffin bearers out the front. We're all doing this together, right?

HEX
Right. I should go find San.

(BEAT)

ACE
Professor says you're coming with us tomorrow. Thought after all this, you'd want to stay here, with your girlfriend.

HEX
I would stay, only…

ACE
What?

HEX
That other Doctor, the older one – was he really trying to make us happy, do you think, or was it all just part of some massive scheme? Was he better than our Doctor in the end, or a million times worse?

ACE
I don't know.

HEX
There was something he said, about telling lies because you think you know what's best?

ACE
Right…

HEX
Thing is, the whole time I was here, I was on at San to talk to her Mam, telling her how my mate Dan never got to make it up with his Dad, how she should seize the day and all that. I wanted her to be happy.

ACE
So?

HEX
I never had a mate called Dan. And that's how it starts, isn't it? I'm scared I'm getting like him, Ace. Like the Doctor.

ACE
Stay, Hex. If that's what you want.

HEX
You could have stayed in London, with your Henry Noone. But you didn't. Why? What really happened to you, Ace?

ACE
(SAD) I chose my future. (BEAT) Come on, Schofield. Let's do this.

[FX: THEY WALK AWAY. CROSSFADE TO:]

SCENE 62: EXT. CHURCHYARD

[FX: RAIN]

NOVICE
And so we commit Evelyn Rossiter's body to the ground, in the knowledge that Mother Pelechan shall provide a warm bed for her eternal rest. (BEAT) Evelyn's friend the Doctor would now like to say a few words. Doctor?

DOCTOR
Thank you. (BEAT) Words have power. Evelyn Rossiter knew the power of words, and the great good that comes from sharing them. [FX: BEGIN TO FADE OUT, AS IF WE'RE PULLING AWAY] I'd like to say a few words about Evelyn – Professor Smythe, as I first knew her…

[FX: FADE TO SILENCE]

[MUSIC: CLOSING THEME]

THE END

APPENDIX: WILDTRACKS

1: STORY SPEAKER WILDTRACK

SPEAKER
(TRANCE-LIKE) In the fields behind the valley, Jaf Hast turned over the still-frozen soil and thought about getting home to Mar-Ha and the children that evening. Spots of rain started to fall. Warmer rain than anyone had been used to. The old rose garden in the centre of town had not bloomed for many years. Ethal Raid said as much to Greg-Oh Spivin at the well and both agreed that it had been many long years since a flower had grown there. Hyval Loritt walked lonely through the stony gorge, whatching his feet on the loose rocks, while overhead, two red eagles soared and swung in the heavy sky. The rainclouds waited like dark marble, and before long the thick heavy drops were patting down onto the land, warmed then than the frost beneath. Shal Hyvers at top horse dashed out from the back room to pull down her washing from the line and Greeg Spire was woken by the rain rap-tapping on the cover of his book as it layed over his face, bundled in three coats as he was and dreaming in his also-dreaming allotment, which waited for spring just as Greeg did, so there might be trowels and digging and planting and sitting out in the evening sun as slowly it would set.

On Heather Rise, Woodsman Faith chopped logs, oblivious to the rain, the chock chock of his axe giving an irregular heartbeat to the blood flow shhhh of downpour. Woodsman Faith had laided out food for the birds all winter and in anticipation for the scaled sparrows and four-winged nightingales to return from their winter migration, a sign that spring had truly taken the land in it warm and fertile hand. Already he had felt the first warm breaths of her approach in the breeze beyond the valley and now he thought of warmer times and of decades past, and of his wife Sulan, living still in the outside world and he thought – every day he thought – of the happy day when Sulan would make her journey from the land of Pelechan to the land of the Handervale and the two of them might be together again and together always, in this world of the afterlife. And Woodsman Faith wondered if Sulan’s Hedgeberry pie would taste as it had done all those years ago in the outside world, and with pride he anticipated preparing all the meals he had learned to cook for her since he came to Heather Rise, for he had not been able to cook or prepare a single morsel all the years they were together in the outside world. He imagined the surprise on her beautiful face, and noticed not a single drop of the rain as it beat down and soaked him through.

(CONT:)

Back in the valley, the first great rains of spring brought much hustle and bustle. Hendlefig the inventor threw tarpaulin sheets over his dream engine, lest the think workings become damp and sprite-circuit themselves. The wonderous motive machine had been the talk of many though there were those who thought is un-churchmanly that Hendlefig that he might consider the running of a machine on such fuel. The last of the tarpaulins, set, the inventor rushed into helping his neighbour Vichi Marsh. Vichi's sheets rapped and flapped upon the line as she hurried to take them down, the inventor beginning to assist her working from the other end of the garden to get all inside before an mornings drying was all to waste. But in his hurry to help, the inventor thought nothing of the oil upon his hands nor the ink, until his own black handprints were shown back to him, covering those white sheets now in an ever-preserved hurry to help. Vichi Marsh let forth such a tirade then at the inventor, for though he was a good man and acted almost always from kindness and consideration for others, it was never-the-less the case that often such good intentions would backfire upon him, due to his natural clumsiness and a mind that was so often about something else, unless he should be in his workshop, where no other thought might find or touch him.

Jaf Hast drank tea from his flask as he sheltered from the downpour under a large sychalan tree. Though far from water-safe, Jaf enjoyed the few fat drops and blown flurries that found him below his canopy and pushed his nose down to the lip of his cup, breathing in the warm steam from his hot drink. Jaf knew the rain could only help his work, warmer than the frozen soil as it was, and happily he gave it it's turn at softening the field for him, content to half-way dream of older days and his earlier life while bundled beneath the spread of the sychalan tree. How slowly might a tree grown in the afterlife, Jaf wondered, and how long might one live? Could one do ought but live in the Handervale? Or where the trees of the afterlife mortal there as a man might be on Pelechan? Jef knew the sychalan tree was at least three hundred summers old, as he had spent as many summers in its company, working his field. Jef thought, upon some consideration, that yes, the tree had grown a small amount within that time.

Henmal Rawlings, the baker, bustled two and fro with his two boys to drag back the sacks of flower from the yard. They had been cleaning the storeroom when the rain struck and now Henmal cursed and swore and berated the boys for the sacks getting when, this even though it had been no one's idea but his own to lay out the sacks with the sky turning dark. And the boys knew better than to say as such when Henmal was in one of his tempers.

2: MARKET WILDTRACK

(FX: A LARGE, BUSY VICTORIAN MARKET. CHILDREN LAUGHING, RUNNING AROUND, HORSES, CARTS GOING PAST, SACKS BEING UNLOADED, BOXES STACKED THE OCCASIONAL CLANKING, STEAM-POWERED CAR – WHICH IS A CROSS BETWEEN A STEAM ENGINE AND A VERY EARLY MOTOR CAR. MUCH HUSTLE AND BUSTLE. ALL THE BELOW MIXED INTO THE GENERAL SOUNDSCAPE)

GREENGROCER
Come and get your fresh Hyderbeans. Three coins a bag. Happles two bits each or a coin for five. Lovely fresh Hyderbeans. Come and get em ladies and gents.

SHOPPER 1
Three cuts of rump beely, if you've got it, butcher.

BUTCHER
Right you are.

PASSING SHOPPER
But if the council will keep amending the plans of course, they're going to have to pay the workers too...

GOSSIP 1
Oh but it was a lovely reading-on. Beautiful service.

GOSSIP 2
Was it? Not showy?

GOSSIP 1
Well, I didn't like to say.

CLOTHES SELLER
The spring weaves are in, lighter weaves and the latest patters! Treat yourself to a shirt for spring, sir? Spring dace is only three weeks away, all the latest styles for you here ladies and gents. All the latest styles.

PASSING SHOPPER 2
Oh, I need to get some cheekan, for the stew...

TRADER 2
Buckles and buttons! Used but like new to you! Buckles and buttons and belts!

3: PUB WILDTRACK 1

(FX: ALL PLAYING ON PUB TV:)

COMMENTATOR ONE
...joining us for another first round match here at Wimbledon, we're on court twelve...

(FX: THE SOUNDS OF A TENNIS MATCH)

COMMENTATOR ONE
... and say what you like Steve, but Jankhavisch has got to be a strong contender to go all the way in your book, right Steve?

COMMENTATOR TWO
Absolutely Claire. He's been absolutely at the top of his game this year, we've seen some terrific performances from...

(FX: CROWD GO "Ohhh!")

COMMENTATOR TWO
...but that was a bad mistake!

UMPIRE
Thirty love.

COMMENTATOR ONE
Indeed it was, and, number three seed or not, Jankhavisch can't afford to be making those kinds of mistakes against the young German Reitner.

(FX: THE SOUNDS OF A TENNIS MATCH)

COMMENTATOR TWO
Yes Reitner has been widely tipped as a dark horse in this tournament, Claire and I think he's determined to show everyone just why that is.

(FX: THE SOUNDS OF A TENNIS MATCH)

(FX: CROWD GO "Ohhh!")

UMPIRE
Game Reitner.

COMMENTATOR TWO
Well if the young man can keep this up, we might have something of an upset on our hands....

4: PUB WILDTRACK TWO

(FX: ALL PLAYING ON PUB TV. INTERCUT COMMENTARY WITH AS MUCH TENNIS SOUND AS REQUIRED FOR LENGTH)

COMMENTATOR THREE
And what a Wimbledon final we're seeing unfold today!

(FX: EXCITED CROWD NOISE)

COMMENTATOR ONE
This tournament has been something special, hasn't it Dave? Reitner has stormed through the opposition.

COMMENTATOR THREE
He has been a revelation. But it's not over yet.

(FX: SOUNDS OF TENNIS MATCH. LOTS OF 'OOHS' AND 'AHHS' FROM THE CROWD)

UMPIRE
Game Dupree!

(FX: EXITED CROWD)

COMMENTATOR ONE
And that's exactly why you can't rule out the French legend! Immaculate play there....

(FX: SOUNDS OF TENNIS MATCH. LOTS OF 'OOHS' AND 'AHHS' FROM THE CROWD)

UMPIRE
Fifteen Love

COMMENTATOR THREE
Neither one of these men are prepared to give the other an inch. The level of sheer skill and determination here is sensational...

(FX: SOUNDS OF TENNIS MATCH. LOTS OF 'OOHS' AND 'AHHS' FROM THE CROWD)

COMMENTATOR ONE
How did he reach that one!?

(FX: SOUNDS OF TENNIS MATCH. LOTS OF 'OOHS' AND 'AHHS' FROM THE CROWD)

6: PUB WILDTRACK 3

(FX: ALL PLAYING ON PUB TV:)

PRESENTER
It's August the 28th and this is BBC Five news. In science news, Doctor Henrich Borgman presented findings of his research into the unanticipated global eclipse last year. According to Dr Borgman's findings the 'solar blink' can be attributed to the quantum 'ghost pull' of a planet no longer in our solar system. I asked Doctor Borgman to tell me more:

BORGMAN (GERMAN)
Exploration of our solar system and historical records of planetary orbit, do give considerable credence to the notion of our solar system having once contained a further, tenth planet. This might sound remarkable, but we have strong evidence to suggest we once hand many more neighbours than today. The planet Theia, for instance, which crashed into Earth billions of years ago, creating our moon.

PRESENTER
So could Einstein's spooky action at a distance really be responsible for the solar blink. Borgman is sure of it, but Professor Harris at NASA development remains unconvinced:

HARRIS (AMERICAN)
The fact is, we simply have no idea what affected the sun last year. There are plenty of theories out there and NASA's investigations are ongoing, but Dr Borgman is kinda making a big leap into the dark with this one...

7: **PUB WILDTRACK 4**

(FX: ALL PLAYING ON PUB TV:)

(FX: FOOTBALL GAME NOISES FROM A HUGE STATIUM.)

FOOTBALL COMMENTATOR
...on a wet September afternoon for league champions Hull's first match of the season against long time rivals Manchester United.

(FX: COMMENTATOR INTERCUT WITH THE GAME THROUGHOUT & AS REQUIRED)

FOOTBALL COMMENTATOR ONE
It's been a slow first half with neither team wanting to risk opening up with an all-out attack.

FOOTBALL COMMENTATOR TWO
Well that's right, Tom. This one isn't going down in the history books so far, is it? Bt that's what we so often see with these two teams now. A sense of caution and both teams taking the time to feel each other out before committing.

(FX: FOOTBALL SOUNDS)

FOOTBALL COMMENTATOR ONE
(EXCITEMENT) That's Randle, takes up up the left side, over, to Hollis, who's had a great season so far! Hollis tries to find Hannan on the end there...! But Brian Southwick was waiting.

FOOTBALL COMMENTATOR TWO
Yes. Nice play from Southwick. And a controversial signing too, after those bionic augmentation rumours.

FOOTBALL COMMENTATOR ONE
Now cleared up by the Football League, we should say.

(FX: FOOTBALL SOUNDS)

FOOTBALL COMMENTATOR TWO
And once again, the ball comes back to Hull's keeper Rossington. A Safe pair of hands, do you think, Mike?

FOOTBALL COMMENTATOR ONE
Well, you would want to trust the feller with a nuclear power plant or anything, but it's been a much improved performance this season from the Hull keeper. Combined with Bell up front, I think we've seen...

(FX: FOOTBALL SOUNDS)

FOOTBALL COMMENTATOR TWO
(EXCITED) And it’s Bell now. Bell making a break forward! He passes, Dickens! He passes Bentley! And with only the keeper to beat...! Goal! (FX: FOOTBALL CROWD CHEERING) Bell takes Hull into the lead just ahead of the half time whistle!

8: **STILLWELL WILDTRACK**

STILLWELL
(ALL MUMBLED ALMOST INCOMPREHENSIBLY) And the grass in the fields on the moorlands blew in the quiet wind and the trees leaves shook and rocked as the empty world waited and waited and waited. The streams flowed though there were no people anymore to see them and a tree fell in the woods, unheard and unknown. The quite world continued like this, day and night, night and day, rain and shine, cloud and frost. And there were no people to see the stars twinkling over head and there were no people to run their hands through the fields of crops that now grew ragged and unattended, escaping their boundaries. And there were no people to tend to the old houses that began to fall into disrepair and become homes to the mice and the spiders for they had had no residents but the cold and the damp for so long. The quiet world waited, and the wind slowed, for almost is was as though that place held its breath, that dim awareness from beyond its boundaries told it that something was coming. And the forests grew fresh and tall with no people to cut at them or to see below their canopies where deer and the leaves fell to die and feed the leaves that would grow the next year, and then next over and over again. The cycle of silence and emptiness that now was the world again and again and over and over. And abandoned place this, lost and quite. Beautiful and quiet. Dead and quiet. Alive and quiet. Alive, alive, for it’s roots below the grown were fixed in the worlds that were spoken and the words fed the world and the world lived on and grew on is the quiet with no people there to see...